

Journey (Musical group)

JOUREY

COMPLETE

from "Infinity" to "Raised On Radio"

2
M
1630.18
.J75
J6
1987x

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Journey (Musical group)

Journey complete : from
"Infinity" to "Raised
c1987.

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LIGHTS

*Words and Music by
STEVE PERRY and NEAL SCHON*

Slow $\frac{12}{8}$ feel

The musical score consists of three staves. The top staff is for the piano, showing a treble clef and a key signature of two sharps. The middle staff is for the vocal part, also in treble clef. The bottom staff is for the bass or guitar, in bass clef. The score is in common time, indicated by a '0' above the staff.

Chords and Key Changes:

- Key signature changes from two sharps to one sharp at the beginning of the second section.
- Guitar chords shown: D (at measure 10), Bm (at measure 11), C (at measure 12), and D (at measure 13).
- Key signature changes back to two sharps at the end of the section.

Performance Instructions:

- Measure 1: 'Slow $\frac{12}{8}$ feel'.
- Measure 10: 'When the (1,3,4) lights go down So you think in the you're'.
- Measure 11: 'So you think' (with dynamic 'mp').
- Measure 12: 'city lone - ly'.
- Measure 13: 'and the sun shines well my friend, I'm lone - ly'.
- Measure 14: 'I'm lone - ly'.
- Measure 15: 'I'm lone - ly'.

bay. oo I want to be there in my
 too. I want to get back to my

3 3 3 3 3 3 3 3 3 3 3 3

cit - y by the oh on oh oh oh oh oh

To 3rd time
 To 4th time

3 3 3 3 3 3 3 3 3 3 3 3

oh. oh. It's

3 3 3 3 3 3 3 3 3 3 3 3

sad, oh there's been morn - ings out on the road with -

mf



out you with-out your charms _____



— my my my, my, my, my,

oh, oh, oh. *D.S. al Coda*

When the

oh,

oh,

oh.

When the



oh —

(Ad-lib guitar solo)

Coda I



7

Sheet music for guitar and vocal. The top section shows a progression of chords: D, Bm, G, D, A, and (A# Bass). The vocal part consists of eighth-note patterns with '3' above them, indicating a triplet feel. The bottom section starts with a guitar chord (Bm) and continues with a vocal line featuring 'oh' lyrics and eighth-note patterns. The section concludes with a guitar chord (D) and a vocal line ending with a fermata.

FEELING THAT WAY

*Words and Music by
STEVE PERRY, GREGG ROLIE
and A. DUNBAR*

Moderate slow rock



O-pened my eyes to a new kind of way
A new road's wait - ing you touched my life. woa

all the good times that you saved.
Soft and warm on a summer's night.

Fm
(A Bass)

E \flat

B \flat
(A Bass)

Are you feel - in',
You're the on - ly one, I told _____ you,
you feel- lin' that way
the on - ly one I

B \flat
(D Bass)

B \flat m
(D \flat Bass)

B \flat m
(F Bass)

C7sus
C7

too,- or am I just,- am I just a fool? When the
love,- the love - ly one I'm think-in' of. When the

B \flat
(A Bass)

F
C

sum - mer's gone she'll be there stand - in' by the light.

f

B \flat
(A Bass)

F
C

Once she's been to where she's gone to she should know wrong from right. Is she





 feel - in', are you feel - in', you feel - in' that way





 too - or am I just, am I just a fool?

1. 





 too? - woa

2. 




 When the





 stand-in' by the light...





 f

summer's gone she'll be there stand-in' by the light...

11

Once she's been to where she's gone to she should know wrong from right.
Is she
feel - in'?

mf

Repeat and fade

ANYTIME

Words and Music by
**GREGG ROLIE, NEAL SCHON,
 ROSS VALORY, ROBERT FLEISCHMAN
 and R. SILVER**

$\text{♩} = 72$

Musical score for the first section of "ANYTIME". The key signature is A major (no sharps or flats). The time signature is common time (4/4). The vocal line starts with "Oo oo an - y time_ that you want me,". The bass line provides harmonic support below the vocal.

Musical score for the second section of "ANYTIME". The key signature changes to A minor (one sharp). The vocal line continues with "oo - oo an - y time_ that you need me,". A drum part is indicated with "(Drums)" and a dynamic marking >.

Musical score for the third section of "ANYTIME". The key signature changes back to A major. The vocal line repeats "oo - oo an - y time_ that you want me me to". The bass line features a prominent eighth-note pattern. The letter "E" is placed above the first measure of the vocal line, and letters "D" and "A" are placed above the second and third measures respectively. A dynamic marking "f" is shown near the bass staff.

E D A
 oo oo an - y time that you need me,
 I'm stand-ing here with my arms a mile wide,
 give me all of your sun - shine.
 A hop - in' and pray - in' for you.
 A spark is all I need.
 Lis - ten to me and en - light - en me
 to take it a - way and out of the shad - ows.
 yeah.

me,

oo oo an - y time_ that you need_ me,

oo oo an - y time_ that you want_ me to,

oo oo an - y time_ that you need_ me.

Repeat and fade

LĂ DO DĀ

*Words and Music by
STEVE PERRY and NEAL SCHON*

Moderate rock feel ($\text{C}\text{C} = \text{C}\text{C}$) ($\text{C}\text{C} = \text{C}\text{C}$)

The musical score consists of three staves of music. The top staff is a treble clef staff, the middle staff is a bass clef staff, and the bottom staff is another bass clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The tempo is moderate rock feel, indicated by the instruction 'Moderate rock feel' above the first staff.

Lyrics are present in the bottom staff:

Some - thing a - bout you ba - by
Oo! Some-thin' bout you ba - by oh real - ly when you

Guitar chords are indicated above the notes in the top staff:

- Chord E is shown at the beginning of the first measure.
- Chord D is shown in the middle of the first measure.
- Chord E is shown at the end of the first measure.
- Chord E is shown at the beginning of the second measure.
- Chord D is shown in the middle of the second measure.
- Chord E is shown at the end of the second measure.

Measure numbers 1 and 2 are indicated above the staves.

knocks me off my feet.
 touch me sweet so fine.

3 3 3 3

Some-thing 'bout you sweet -
 I feel it,

heart brings this poor boy to his
 I feel it, oo when your bod-y's close to

3 3 3 3

knees.
 mine.

3 3 3 3

 G
 (F Bass)

La do dah do da. — La do

 G sus X  (F Bass)

 E sus

 D

dah ————— do da. —————

3

1. E  D 
 2. E  D 

3

3

E  D 
 E  D 

Repeat and fade

3

3

PATIENTLY

*Words and Music by
STEVE PERRY and NEAL SCHON*

Moderate

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the vocal part, indicated by a soprano clef. The third staff is for the guitar, indicated by a treble clef. The fourth staff is for the bass guitar, indicated by a bass clef. The fifth staff is for the piano again. The sixth staff is for the bass guitar again. The vocal part begins with a dynamic of *mf*. The lyrics "Here I stand so" appear in the vocal line, with chords C and G (B Bass) indicated above the notes. The lyrics "pa - tient - ly" appear, with chords Bb, A, Dm, and A+ (C Bass) indicated. The lyrics "for your lights to" appear, with a piano part shown. The lyrics "shine on me;" appear, with chords Dm7, G (B Bass), C, and G (B Bass) indicated. The lyrics "for your song in -" appear, with a piano part shown.

side — of me; this we bring — to you. —

In the shad - o w of love time goes by —

leav - ing me help - less. —

Just to reach and try to live my life. —

D (F# Bass) F6

these are my rea - sons. —

3

C (B Bass) G Bb A

So here we stand so pa - tient - ly

Dm A+ Dm7 G

(C Bass) (C Bass) (B Bass)

for your song in - side of me;

C G Bb A

To Coda O

3

C (B Bass) for your lights to shine — on me;

3

Dm (G) A+ (C# Bass) Dm7 (C Bass) G (B Bass)

this we bring — to you. 3 //

C (B Bass) Am (G Bass) D (F# Bass) F6

f

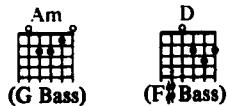
C (B Bass) Am (G Bass) D (F# Bass) F6 C

One, — one — in a mil - lion. Oh —

f

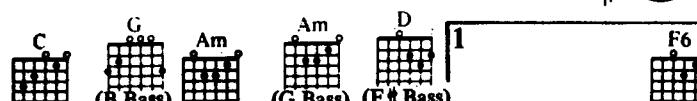
G (B Bass) Am (G Bass) D (F# Bass) F6

oh — oh — oh —



Musical staff showing a melodic line with eighth and sixteenth notes.

Musical staff showing a melodic line with eighth and sixteenth notes, ending with a fermata over the last note.



2



2

Repeat 5 times
(ad-lib guitar solo)

Musical staff showing a melodic line with eighth and sixteenth notes, ending with a fermata over the last note.



D.S. al Coda

Musical staff showing a melodic line with eighth and sixteenth notes.

Musical staff showing a melodic line with eighth and sixteenth notes, dynamics mp and mf indicated by slurs.



rall.



(C Bass)



(C Bass)



(B Bass)

3

this we bring —

rall.

to you.

Coda

Musical staff showing a melodic line with eighth and sixteenth notes, dynamic rall. indicated by a slurred eighth note.

SOMETHIN' TO HIDE

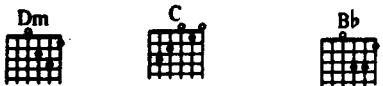
*Words and Music by
STEVE PERRY and NEAL SCHON*

Slow rock ($\frac{1}{8}$ feel)

A musical score for three staves. The top staff is treble clef, B-flat key signature, 4/4 time, with a fermata over the first measure. The middle staff is treble clef, B-flat key signature, 4/4 time, with a brace and measure numbers 3, 3, 3, 6, 3, 3, 3, 6 above the notes. The bottom staff is bass clef, B-flat key signature, 4/4 time, with measure numbers 3, 3, 6 above the notes.

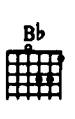
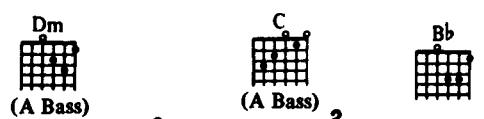
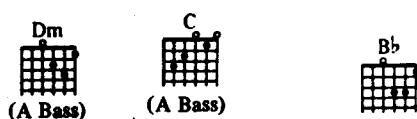
A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. The score consists of seven measures. Measures 1-3 show eighth-note patterns in the treble and bass staves. Measures 4-6 show eighth-note patterns in the treble staff, with measure 6 ending on a half note. Measure 7 begins with a half note in the bass staff.


 Please come talk to me,
 tell me what's on your mind..

You said there's noth-ing wrong — I know.

3 3 6 3 6 3 3 6



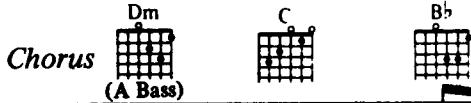
Oo — it's been a long, long time — since I last saw your face.

3 6 6 3 3 3 6



Trac - es in my mind — I know.

3 3 3 6 3 6 3 6



You've got some - thing to hide that



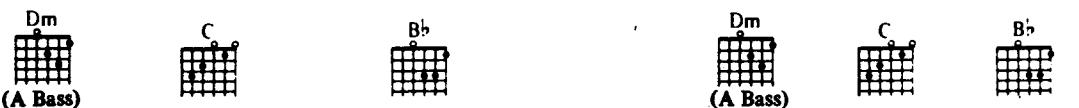
Dm
 (A Bass) C Bb
 Dm
 (A Bass) C Bb

You've got some - thing to hide I

you're not tell - ing me.



know.



Dm C B_b A
 (A Bass) (A Bass) (A Bass) (A Bass)

3 6

A7 A9sus4 D A
 (A Bass)

3 6

mf

A9sus4 D A9sus4 D
 (A Bass) (A Bass) (A Bass) (A Bass)

Some - thin' a - bout you and I know_____ that you're not tell - ing me. _____

Dm C B_b Dm C B_b
 (A Bass) (A Bass) (A Bass) (A Bass) (A Bass) (A Bass)

You've got some-thin' to hide that you're not tell - ing me.

3 3 6 3 3 6 6

Dm C B_b

A7

You've got some- thing to hide I know.

3 3 6 3 6 3 6

Dm C B_b

Dm C B_b

3 3 6

C B_b

Dm C B_b

3

Dm Am C Dm B_bmaj7

3

3 3 3 3

OPEN THE DOOR

*Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON*

$\text{♩} = 66$

Musical score for piano, measures 1-3:

- Measure 1:** Treble clef, 4/4 time. The right hand plays eighth-note patterns: (B, A), (G, F), (A, G), (F, E). The left hand provides harmonic support.
- Measure 2:** Continuation of the eighth-note patterns from measure 1.
- Measure 3:** The right hand continues the eighth-note patterns. The left hand provides harmonic support.

A musical score consisting of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is alto clef. The music is divided into measures by vertical bar lines. The treble staff has two short black dashes at the beginning. The bass staff features a continuous eighth-note pattern. The alto staff has a dotted half note followed by a dotted quarter note, then a bass clef, another dotted half note followed by a dotted quarter note, and finally a bass clef again.

C sus
 C
 C sus
 3
 Girl,
 Girl,
 oh your lips came to me,
 touch - ing mine,
 mf

(2nd time only)

30



touched my
ooh so

life.
fine.

3

Girl,
Girl,

how soft - ly shel - tered me,
touch - ing me,

touched my
ooh so life.
fine.

It's the
She's the

3

3



joy
smile

oo you gave to me when I was on my
oo in my heart that sings its song for

3



D
 (F# Bass) 3 G
 own, you, 3

1. D
 (F# Bass) F G
 a - lone.
 a -

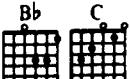
Csus C Csus C
 f

Csus C Csus C

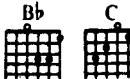
gain.

Ooh, she o - pened up the door,

f

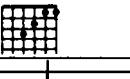


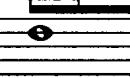




Ooh, you o - pened up the




door, you made my life once more. (Yeah, you o - pened.)





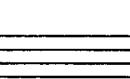


Repeat and fade












WHEEL IN THE SKY

Words and Music by
**NEAL SCHON, ROBERT FLEISCHMAN
and DIANE VALORY**

Piano Part:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by '4').
- Tempo: Moderate.
- Instrumentation: Piano (right hand) and Bassoon (left hand).
- Chords indicated above the staff: Dm, F, C, Dm, F.
- Dynamic markings: *mp*, *f*.
- Performance notes: Slurs, grace notes, and slurs over groups of eighth notes.

Guitar Part:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by '4').
- Instrumentation: Acoustic guitar.
- Chords indicated above the staff: Dm, F, C, B-flat major (two flats).
- Performance notes: Slurs, grace notes, and slurs over groups of eighth notes.

Vocal Part:

- Text: "Win-ter is here— a - gain— oh Lord
I been try - in' to make it home— have-n't been home— in a
got to make it be -"
- Performance note: *mf*.
- Other markings: "8va bassa" at the bottom left.

year or more.
 fore too long

I hope she holds on a lit - tle
 Ooo I can't take this ver-y much

long - er.
 long, - er.

Sent a let - ter on a
 I'm stand - in' in the

long sum-mer day made of sil-ver not of clay
 sleet and rain. Don't think I'll nev - er gon-na make it home a-gain.

ooo I've been run - nin' down this dust - y road.
 The morn - in' sun is ris - in' it's kiss-in' the day.

I

Ooo the wheel in the sky— keeps on turn - in'

f

Dm F C Dm F C

don't know where I'll be to - mor - row.— { 1.2.Wheel in the sky—keeps on turn - in'
3.Wheel in the sky—keeps me yearn - in'

3

G C Gm 1. 3. Dm

(B Bass) (Bb Bass)

woah.

To Coda ♫

2. G C

(B Bass)

Oh, the now, now, now, now, now, — for to - mor-row.

3

Dm

Dm

solo ad lib play 3 times

C B♭ C Dm

play 3 times

D.S. al Ⓛ Coda

B♭

Oh the

ⓘ Coda

wheel in the sky keeps on turn - in' I
wheel in the sky keeps on turn - in' I

Dm F C

Repeat and Fade

Dm F C B♭

don't know where I'll be to - mor - row.
don't know, I don't know I don't know.

3 3

play 4 times

WINDS OF MARCH

Words and Music by
ROBERT FLEISCHMAN, NEAL SCHON,
GREGG ROLIE, MATHEW SCHON
and STEVE PERRY

Moderate soft rock

I cov - ered you with ros - es
You touched me with your eyes

soft like the stars at night.
soft as an eve - ning breeze.

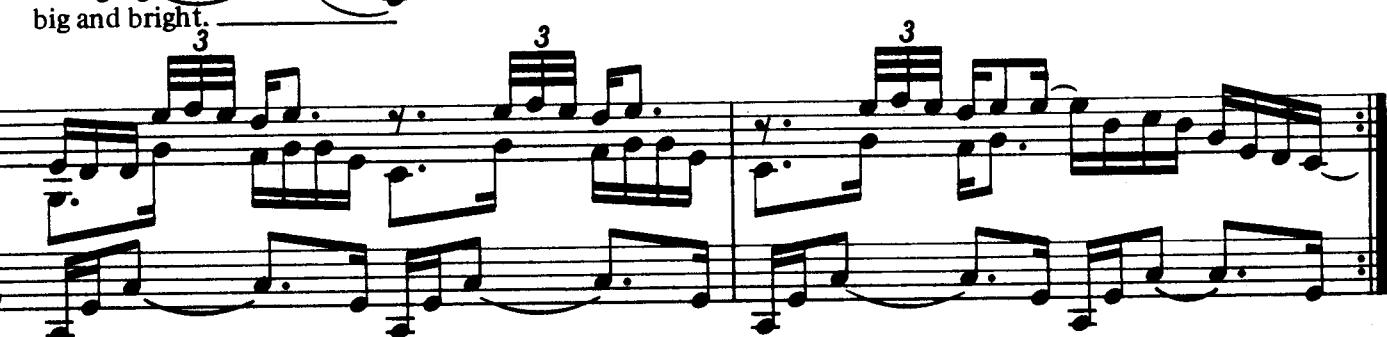
I cov - ered you with love
You held me in your arms

like a blan - ket on a cold win - ter's night.
as the wind rushed through the trees.

I cov - ered³ you with joy
You are my child.

to make your life - time
you make my life - time

big and bright.



2 Cm Fm7 Bb G Bb
 (C Bass) (D Bass)

big and bright.

Eb Gm Cm Bb
 (D Bass)

You are my child — you came — like the winds of March —

f

Ab Am7-5 G7sus G7 Bb
 (D Bass)

— with all the love — in your eyes. —

Eb Gm Cm Bb Ab Am7-5 To Coda
 (D Bass)

You are my child — you came like the morn-ing lights — with all your love — in your



No Chord


 eyes. —————



N.C.


N.C.


f
D.S.  al Coda




dim.

 eyes. —————

∅
Coda


(B Bass)


(C Bass)


rall. —————



p


pp


CAN DO

*Words and Music by
STEVE PERRY, ROSS VALORY
and DIANE VALORY*

Medium rock with drive

Musical score for drums and bass. The top staff shows a single note on the first beat of each measure, with a dynamic of *p*. The bottom staff shows a bass line with eighth-note patterns, with dynamics *f* and *p*.

A musical score for piano featuring three staves. The top staff uses a treble clef and has a key signature of F# major (two sharps). The middle staff uses a treble clef and has a key signature of G major (one sharp). The bottom staff uses a bass clef and has a key signature of G major (one sharp). The music is divided into six measures. Measures 1-2 feature eighth-note patterns in both the treble and bass staves. Measures 3-4 feature sixteenth-note patterns in both staves. Measures 5-6 feature eighth-note patterns in both staves. The piece concludes with a half note in the bass staff of measure 6.

D7

Did you ev - er stop to lis - ten (to) what you're miss - in' in the
Take that gold - en rule that you learned in school just

f

A

things you say
throw it a - way
yeah.
yeah.

If you o - pen up your eyes
If you're well di - rect - ed
then you'll re - al - ize
you're well pro - tect - ed
what I
from the

say.
e - vil way.

You can do what you want to

You can do if you

E

A

E

You can do what you want to

You can do if you

f

A

E

1. A

2. A

D.S. (1st time only)

D

try. try.

Slower

N.C.

Tempo I

D7

(Ad-lib guitar solo)

A

Sheet music for a vocal piece with piano accompaniment. The vocal part consists of two staves: Treble and Bass. The piano part is also split into Treble and Bass staves.

Section 1:

- Treble Staff:** Starts with a single note followed by a long休止符 (rest).
- Bass Staff:** Starts with a single note followed by a long休止符 (rest).
- Chorus:** "You can do what you want to." (3 measures)
- Accompaniment:** Includes chords E and A, and a bass line.

Section 2:

- Treble Staff:** Starts with a single note followed by a long休止符 (rest).
- Bass Staff:** Starts with a single note followed by a long休止符 (rest).
- Chorus:** "You can do if you try." (3 measures)
- Accompaniment:** Includes chords E and A, and a bass line.

Section 3:

- Treble Staff:** Starts with a single note followed by a long休止符 (rest).
- Bass Staff:** Starts with a single note followed by a long休止符 (rest).
- Chorus:** "You can do what you want to." (3 measures)
- Accompaniment:** Includes chords E and A, and a bass line.

Coda:

- Treble Staff:** Starts with a single note followed by a long休止符 (rest).
- Bass Staff:** Starts with a single note followed by a long休止符 (rest).
- Accompaniment:** Includes chords E and A, and a bass line.

Text:

- "You can do what you want to." (repeated in each section)
- "N.C." (No Change)
- "To ♪ after 2nd time"

SWEET AND SIMPLE

*Words and Music by
STEVE PERRY*

Slowly ($\text{♩} = 72$)

Piano and guitar chords:

- A
- E
- F#m7
- A
- E (G# Bass)

Dynamic: *p*

F#m7



E



F#m7



(1) Try and keep it sim-ple,
(Verse 2. & 3.) See additional lyrics, (4.)= instr. solo.

a tempo

A



F#m7

G

Bm

not too far — a - way,

mov-in' slow, — so

sim-ple, nev - er felt this way. *8va* -

1. A

Bm G

2. A

Chorus E

way. Don't be lone - ly, oh,

f

D Bm A * E

(C# Bass) 3 3 my friends, for - get the past. Sweet as sug - ar, when you're mov-in',

3

F#m G

To Coda

D A Bm A

(C# Bass) when you're mov-in' slow at last. It's what I like -

3 tr

3 mf - p

A

to do.

way.

D.S. al Coda

(instr. solo to chorus)

Coda A

a cappella

to do, yes.. It's what I like to

do. It's what I like to do. It's

p f

Bm7 Gmaj9 A

what I like to do. It's

G major 9 Bm7 A

what I like to do. It's

*Repeat ad lib & fade
(lead vocal ad lib -
instr. solo ad lib)*

Verse 2. Movin' sweet, so simple,
Takin' time to say,
The way to being, to being simple
Never felt this way.

To Chorus:

Verse 3: How could it be so simple?
To forget the way,
A way to being, to being simple
Never felt this way.

JUST THE SAME WAY

Words and Music by
GREGG ROLIE, NEAL SCHON
and ROSS VALORY

Hard Rock $\text{♩} = 102$

The musical score consists of four staves of music for a Hard Rock style at tempo $\text{♩} = 102$. The score includes lyrics and various guitar chords indicated above the staves.

Chords:

- Staff 1: A, Asus, A, A(add 9), A, Asus, A, A(add 9), A
- Staff 2: play 3 times (mf-f)
- Staff 3: A, D (F# Bass)
- Staff 4: A, F#m, G, N.C.

Lyrics:

Yes - ter - day was a good day,
 Take a chance now the tim - ings' right.

it's af - ter mid - night and I've got you on my mind.
 You're free to leave the key to my life.

Come with me nev - er
 Stay with me. Won't you go a - way,
 stay the night,

ev - 'ry day we will fly, yeah.
 in the morn - in' feel - in' fine, yeah. } That's the same way you love

me. Ooo, just the same way you do.
 (That's the same way she loves you.)

Just the same way you love
 (Just the same way you do.)

me. — loves. —
 (Just the same way she loves —)

Asus A A (add 9) 2.8. G D A E
 (G# Bass)

— loves. —) Oh no,
 —) Instrumental —

you should be hold-in' on to him girl. — Oh, yeah — just like, just like you want to do. —

A D (F# Bass)

Oh, no, — just love and squeeze him girl. — Oh, yeah, —

To Coda  N.C.

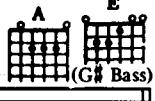
— just love and squeeze him yeah. That's the same way you love —



— me. — Ooo just the same way you do. —
(That's the same way she loves you.)

D.S. al Coda

 Coda


(G# Bass)

Just the same way you love —

(Just the same way you do.)

 
(F# Bass)

 
(G# Bass)

(Guitar Solo ad lib)

Repeat and Fade

DO YOU RECALL

*Words and Music by
STEVE PERRY and GREGG ROLIE*

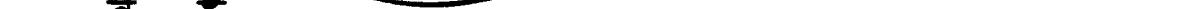
Moderato ($\text{♩} = 120$)

A musical score for piano in 4/4 time. The left hand plays a sustained note on the first beat. The right hand plays a chord of F major (F-A-C) on the first beat, followed by a repeat sign and a chord of C major (C-E-G) on the second beat. The third beat features a B-flat major chord (B-flat-D-F#) with a grace note. The fourth beat is a rest. The fifth beat shows a G major chord (G-B-D) with a grace note. The sixth beat shows a B-flat major chord (B-flat-D-F#) with a grace note. The score concludes with a fermata over the final note.



 F C B_b F C B_b

Do you re-call _____ that lone - ly sum - mer day?
(Verse 2.) See additional lyrics; (Verse 3.) Instr. solo.



 F C B_b F C B_b





F C B_b

things — got in our way. Well, so you

Chorus F B_b C F C F B_b C

(C Bass)

think that it's all o - ver, and you know it's gone to stay...

F C F B_b C F C

(C Bass)

— Oh, af-ter storm-y weath - er, does the

G

1. B_b F Gm (A Bass) 2.3. B_b F Gm (A Bass)

sun shine — ev - 'ry day? day?

3..... end solo)



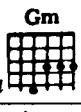
Yes, it's the lov - in' things -
that keep us
Girl.



wan - der-ing. Yes, it's the lov - in' things,



oo, ba - by, love.

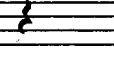


D.S. al Coda

(instr. solo, ad lib, through verse and chorus)



oo, girl,





(A Bass)

(C Bass)

say you'll stay. — You think that it's all o - ver, and you

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2. F B♭ C (C Bass) F C F B♭ C

sun shine ev - 'ry day? — Does the sun shine ev - 'ry-day? —

F C G B♭ (A Bass) F Gm F

(C Bass)

No, no. —

3 3 3

The musical score consists of four staves of music. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features a vocal line with lyrics and guitar chords indicated above the notes. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. Chords shown include F, B♭, C, G, B♭, (A Bass), F, Gm, and F. The lyrics "sun shine ev - 'ry day? — Does the sun shine ev - 'ry-day? —" and "No, no. —" are written below the staves.

Verse 2: Yes, I recall, the things you said that day
 You told me that you were leavin'
 'Cause we can't go on this way

To Chorus:

CITY OF THE ANGELS

Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON

Quickly, but with freedom

a cappella

f

Cit - y of the an - gels.

Two staves of musical notation for voice. The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time. The vocal line 'Cit - y of the an - gels.' is written on the top staff, with a fermata over the end of 'gels.' The dynamic 'f' (fortissimo) is indicated above the first measure. The lyrics are centered below the notes.

Driving Rock Feel ($\text{♩} = 172$)

B_b F B_b F B_b F B_b F C

f

Two staves of musical notation. The top staff shows a guitar part with chords B_b, F, B_b, F, B_b, F, B_b, F, C. The bottom staff shows a bass line with a dynamic 'f' (fortissimo). Measures are grouped by vertical bar lines. The first measure ends with a fermata over the note. Measure numbers 6 and 4 are placed above the staff.

C+5
(G[#] Bass)

A_m

B_b

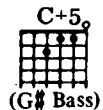
Three guitar chord diagrams are shown: C+5 (with a G# bass), Am, and B_b.

Two staves of musical notation. The top staff is blank. The bottom staff shows a bass line with measures ending in 6 and 4.

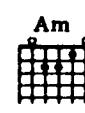
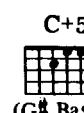
(instr. solo ad lib - - - -

Two staves of musical notation. The top staff shows a guitar part with chords G[#], G[#], G, B^b. The bottom staff shows a bass line with measures ending in 6 and 4.

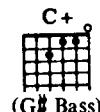
60



----- end solo)



Walk - in' _____ and talk - in' _____ and laugh - in' _____ a - bout,
Verse 2: (see additional lyrics)
Verse 3: (Instrumental solo)



dream - in' _____ the things that _____ you _____



want _____ will _____ work out. _____

Peo - ple in

1.2.

G



in' me. — Cit - y of the an - gels. —
 Am B♭ 3. G Am
 gels, just like, —
 just like it used to be, yeah.
 C G Am B♭
 Cit-y of the an - gels. — ff

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part includes bass and harmonic indications. Chord diagrams are provided above the staff for G major, C major, B♭ major, and Am. The piano part features bass notes and harmonic chords. The vocal line includes lyrics such as "in' me.", "Cit - y of the an - gels.", "gels, just like, —", "just like it used to be, yeah.", and "Cit-y of the an - gels. — ff". The piano part includes bass notes and harmonic chords. The vocal line includes lyrics such as "in' me.", "Cit - y of the an - gels.", "gels, just like, —", "just like it used to be, yeah.", and "Cit-y of the an - gels. — ff".

I'm go - in' home, home, ____ bye -

Repeat ad lib & fade
Vocal ad lib

bye, bye - bye, bye - bye ____

Verse 2: I've got this feelin' that things will work out.
 I've got this feelin', and there ain't no doubt.
 I'm holdin' on, hopin' to find,
 Life in this city can bring peace of mind.

To Chorus:

LOVIN', TOUCHIN', SQUEEZIN'

*Words and Music by
STEVE PERRY*

Hard Rock $\text{♩} = 70$



12

f

You make me

1. weep _____
2. lone _____
3. (see additional lyrics)

and wan - na die _____
all by my-self, _____

mf

just when _____
you're out _____

you said we'd try _____
with some-one else _____

lov - in' ____ touch-in', ____ squeez - in' ____ each
 lov - in' ____ touch-in', ____ squeez - in' ____ each

1 G A
 oth - er. _____ When I'm a -

2.8. G A F#m
 oth - er. _____ Chorus:
 You're tear - in' me a - part
 He's tear - in' you a - part

A F#m
 ev - er - y, ev - er - y day _____ you're tear-in' me a - part
 ev - er - y, ev - er - y day _____ he's tear-in' you a - part

To Coda ♫

A

Oh _____ what can I say?
You're tear - in' me a - part.

cresc.

G

E

D.S.
al Coda

\diamond Coda

Oh _____ girl what can you say? 'Cause he's lov - in', touch - in' an - oth - er.

Now it's your turn girl to cry.

Guitar chords: D, A, D, A, D, A, D, A.

1. - 6. Na na.
7. Na na.

Guitar chords: D, A, D, A, D, A, G.

Guitar chords: D, A, D, A, F#m, G.

(a cappella)
Na na na na na na na na na na. (Fine)

Guitar chords: D, A, D, A, F#m, G.

3rd Verse:

It won't be long, yes
Till you're alone, when your lover,
Oh, he hasn't come home
'Cause he's lovin' oo, he's touchin', he's squeezin' another.
(To Chorus:)

DAYDREAM

Easily ($\text{♩} = 144$)

*Words and Music by
STEVE PERRY, GREGG ROLIE
NEAL SCHON and ROSS VALORY*

The musical score consists of three staves of music. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a guitar part with chords D, G, and B, and a bass part with chords C, D, and B. The middle staff follows the same structure. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a guitar part with chords C, Bm, and D, and a bass part with chords C, Bm, and D. The lyrics "Repeat 1st time only" are written above the third measure of the bottom staff. The score concludes with a final staff that includes lyrics:

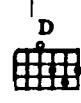
(1) Shin - ing in — the sil - ver moon, — crys - tal ships are
 (2) Sail on sil - ver wings of fire, — sail - ing dreams be -

A dynamic marking "p" is placed below the bass staff of the final section.



sail - ing to the sea.
yond the sil - ver moon.

mf



In Dream the joys of pearls and gold,
sil - ver clouds that fly so high,



and our an - gel's wings in flight un - fold.
live the dreams you search, but can't find.

mf

70



Sheet music for a piece featuring multiple staves and various musical markings. The staves include treble clef, bass clef, and a staff with a grid pattern. The key signature changes between G major and B major. The time signature is 2/4. The music includes dynamic markings like *p*, performance instructions like "to next strain", and specific chords indicated by grid diagrams labeled D, C, and Bm. The lyrics "Yes, they" appear at the end of the page.


 Gsus
 (C Bass)


 Gsus
 (F Bass)


 Gsus
 (E Bass)


 Gsus
 (D Bass)


 D

Fly,
fly,


 Gsus
 (C Bass)


 Gsus
 (B Bass)


 Gsus
 (F Bass)


 D

fly - in' so free, yeah.


 Gsus
 (C Bass)


 Gsus
 (B Bass)


 Gsus
 (F Bass)


 D


 Gsus
 (C Bass)

Yes, they fly,


 Gsus
 (F Bass)


 Gsus
 (E Bass)


 Gsus
 (D Bass)


 D

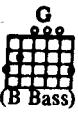
fly by my win - dow.



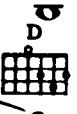
N. C.



Yes, ____ those bright dia - monds a-once were stone, ____



N. C.



roll - in' down ____ a sil - ver ____ stream..



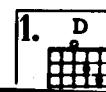
N. C.



Yes, ____ those bright dia - monds a-once were stone, ____



N. C.



D.S.

oh..

(instr. solo to verse)

2. D

G
(B Bass)

N. C.

D

instr. solo- - - -
(Play 7 times)

N. C.

Oh.

C
(D Bass)

D
(D Bass)

C
(D Bass)

Bm
(D Bass)

D

Repeat ad lib & fade

WHEN YOU'RE ALONE

(It Ain't Easy)

Words and Music by

STEVE PERRY and NEAL SCHON

Moderately ($\text{♩} = 124$)

P

Bm

Csus2

P

Bm

Csus2

The musical score consists of ten staves of music. The top staff shows a vocal line with a treble clef, a bass line with a bass clef, and two guitar parts with standard notation and chord boxes above them. The tempo is moderately ($\text{♩} = 124$). The key signature is $A^{\#}$ major. The lyrics are integrated into the vocal line, with some lines appearing below the staff. Chords indicated include D, Bm, Csus2, C, and G (B Bass). The score is divided into sections by vertical bar lines.

(1) It ain't al - ways eas - y—

(Verse 2.3) See additional lyrics.

mov-in' day to day,—

she said she wants to tease—

me,—

so I'm on my way.—

Chorus

When you're a - lone it ain't eas - - y,

you're like a dog that roams.

Ain't got no girl to tease me,

ain't got no bod - y home.

To Coda II

1. **2.3.**

ain't got no bod - y home.

ain't got no - bod - y home.
ain't got no - bod - y

A D A7 D A7

home. _____ Yeah, yeah, yeah, yeah,

ff

A D A7 D A7 A

To Coda I

no - bod -y home. (instr. solo- -----)

3 1

A A A A7($\#$)

(B Bass) (C $\#$ Bass) (D Bass) (E Bass)

----- end solo)

5 3 3 4 1 5 3

D Bm Csus2 D Bm Csus2

My, my, my, my, my, _____ my, yeah, _____ my, my, my, my, my, my, _____

mf

D.S. al Coda I

— my, yeah.—

Coda I

— me,—

D.S.S. al Coda II

A
(B Bass)

A

Coda II

C
(B Bass)

G

ain't got no - bod-y home.

When you're a-lone it ain't

C
(B Bass)

G

C
(B Bass)

D

eas - y,—

when you're a-lone it ain't eas - y,

oh,—

C
(B Bass)

G

The musical score consists of four staves of music. The top staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes three chord diagrams above the staff: C major (C, G, E), D major (D, A, F#), and G major (G, D, B). The lyrics "oh no,— ain't got no - bod-y" are written below the staff. The second staff continues the melody. The third staff begins with a piano dynamic (P) and a "a tempo" instruction, followed by the lyrics "home.—". The fourth staff concludes with a repeat sign and the instruction "Repeat ad lib & fade". The bass staff at the bottom provides harmonic support with sustained notes.

Verse 2: She told me she'd be there,
She phoned me today.
Little girl, big teaser,
So I'm on my way.

To Chorus:

Verse 3: Oo, it ain't always easy,
Movin' day to day,
Oh, how the girl loves to tease me,
So I'm gonna stay.

To Chorus:

TOO LATE

*Words and Music by
STEVE PERRY and NEAL SCHON*

Moderately $\text{♩} = 124$

The musical score consists of two staves. The top staff is for piano, indicated by a treble clef and bass clef, with a key signature of one sharp (F#). The bottom staff is for guitar, indicated by a treble clef and bass clef, with a key signature of one sharp (F#). The tempo is moderately, with a quarter note equal to 124.

Guitar chords shown above the staff include D, C, Bm, A, and G. The piano part includes dynamic markings like *mp*.

Lyrics are provided for the second and third verses:

*See the stop-light turn-in' red, _____ don't you
(Verse 2 & 3.) See additional lyrics.*

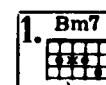
lis-ten to what it's said. All the things you try to hide, _____



they keep you run - nin' hard in - side.



Oh, you got to leave this town be - fore it's



(background) Too late,

too late,

too late,

(lead) too late,

too

late.



too late to make the change.

2.3.

Bm7 A

Dsus D

too late,

late. too late to make the change.

Oh,

D Bm7 A

(C Bass) To Coda

Too late, too late to

8

(G Bass) E

make the change. too late to make the change. (instr. solo ad lib.)

D C#m7

Bm7



Measures 1-4: Treble and bass staves. Chord progression: Bm7 (x x x x), A (x x x x), Bm7 (x x x x), A (x x x x). Bass notes: E, E, D, D.

C

D
(F# Bass)

Measures 5-8: Treble and bass staves. Chord progression: Bm7 (x x x x), Bm7 (x x x x), Bm7 (x x x x), Bm7 (x x x x). Bass notes: G, G, G, G. Measure 8 ends with a fermata over the bass staff.



Measures 9-12: Treble and bass staves. Chord progression: F (x x x x), E (x x x x), E (x x x x), E (x x x x). Bass notes: B, B, B, B. Dynamic ff is indicated in measure 12.

D.S. al Coda



----- end solo)

Measures 13-16: Treble and bass staves. Chord progression: Bm7 (x x x x), Bm7 (x x x x), Bm7 (x x x x), Bm7 (x x x x).

The musical score consists of two main sections. The top section, labeled 'Coda', features a vocal line with lyrics 'too late to make the change.' repeated twice, followed by 'too late,'. It includes piano accompaniment and guitar chords: A (top), Dsus, D (middle), D (C Bass), and Bm7 (bottom). The bottom section, labeled '(Lead)', continues the vocal line with 'too late to make the change.' followed by a piano dynamic 'p'. The tempo is marked 'freely' at the beginning of the lead section. The vocal line concludes with 'be - fore it's too late.' The piano accompaniment and guitar chords for the lead section include A, (G Bass), G, and Bm7.

Verse 2: Oo, yes, my friend, you're fadin' fast, if you stay here you won't last.
Before your time has run astray, you've got to try to get away.
Oh, you got to leave this place before it's. . .

To Chorus:

Verse 3: Yes, it's time to make the change, yes, it's time to rearrange,
So, my friend, I join the fight for the things you know are right.
Oh, you got to leave this town before it's. . .

To Chorus:

MAJESTIC

Words and Music by
STEVE PERRY and NEAL SCHON

Moderately Bright ($\text{♩} = 132$)

N.C.

Play 4 times



The musical score consists of four staves of music for guitar and bass. The top staff is in treble clef and has a key signature of $\text{F}^{\#}$. It features a melodic line with dynamic markings *p* and *f*, and a guitar chord diagram for *Bm*. The second staff is also in treble clef and has a key signature of $\text{F}^{\#}$. It contains sustained notes with wavy lines underneath. The third staff is in bass clef and has a key signature of $\text{F}^{\#}$. It contains sustained notes with wavy lines underneath. The bottom staff is in bass clef and has a key signature of $\text{F}^{\#}$. It features rhythmic patterns with bass notes. Chord diagrams are provided for *Bm*, *A*, *D*, and *(A Bass)*.

Treble clef, key signature of A major (no sharps or flats). Bass clef below.

 Measures 1-4: Chords E, B, E, E (G[#] Bass). Bass notes: G, C, G, C.

Treble clef, key signature of A major (no sharps or flats). Bass clef below.

 Measures 5-8: Chords B, E, E (D[#] Bass), E (C[#] Bass), B, B. Bass notes: G, C, G, C.

Treble clef, key signature of A major (no sharps or flats). Bass clef below.

 Measures 9-10: Chords A, E (G[#] Bass), F[#]m. Bass notes: G, C, G.

Ah _____

Treble clef, key signature of A major (no sharps or flats). Bass clef below.

 Measures 11-12: Chords E, E, E. Bass notes: G, C, G.

1.2.

Treble clef, key signature of A major (no sharps or flats). Bass clef below.

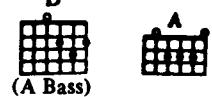
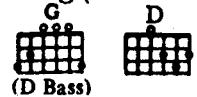
 Measures 13-14: Chords E, E, E. Bass notes: G, C, G.

fff

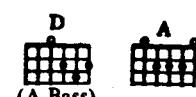
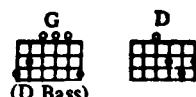
LADY LUCK

*Words and Music by
STEVE PERRY, NEAL SCHON
and ROSS VALORY*

Driving ($\text{♩} = 140$)



N. C.



N. C.



N. C.

(instr. solo ad lib.)



(play 3 times)

N. C.

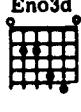
(1) Roll the dice, roll them
(Verse 2;) See additional lyrics; (Verse 3.) = instr. solo.

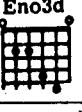
N. C.

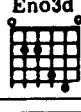
twice. My, my, can you spare a

dime? Ooh, snake eyes,

the la - dy flies. My, my,




N. C.

N. C.

my, she's so_ hard _____ to find.

Chorus

(1. 2.) Ooh,___ la - dy luck,___ yeah,

(3. cont. solo-----)

— la - dy luck. Ooh, my la - dy

To Coda

luck,___ oh, my la - dy luck.

N. C.

(instr. solo-----)

2.

luck.

N. C.

D (A Bass) A

G (D Bass) D

D (A Bass) A

C (D Bass) D

D (A Bass) A

E

This musical score page contains six staves of music for guitar and bass. The top staff shows two measures of silence with 'N. C.' markings. The second staff begins with a guitar solo indicated by '(instr. solo-----)'. The third staff starts with '2.' followed by 'luck.'. The fourth staff has 'N. C.' markings. The fifth staff features a bass line with chords G (D Bass) and D, and a guitar line with chords D (A Bass) and A. The sixth staff has 'N. C.' markings. The seventh staff features a bass line with chords C (D Bass) and D, and a guitar line with chords D (A Bass) and A. The eighth staff has 'N. C.' markings. The ninth staff features a bass line with chord E, and a guitar line with chords D (A Bass) and A. The bottom staff has 'N. C.' markings. The score includes several tablatures for both guitar and bass, with specific fingerings and string numbers indicated. The key signature is F# major (one sharp), and the time signature is common time (indicated by a 'C').

*D.S. al Coda**Coda*

V
V
V

The la - dy,

she's gone. — The la - dy, she's gone.

V
V
V

G
P
A

(1) La - dy luck, —

(2.3.4) Vocal ad lib - See additional lyrics.

E 1.2.3. G 4.

oh, my la - dy, — la - dy luck. — luck. —

B

G
(D Bass)

D

D
(A Bass)

A

N. C.

Eno3d

Verse 2: Now what went wrong?
 I've been here too long.
 Can you spare a dime?
 Luck's disguised
 In her eyes.
 Oh my lady's so hard to find.

To Chorus:

Vocal ad lib: Oh my lady,
 Oh my lady,
 Oo, oo, oo, oo, oo
 Oh, oh, oh, oh, oh,
 Oh- - - - -
 My lady , luck.

LOVIN' YOU IS EASY

*Words and Music by
STEVE PERRY, NEAL SCHON
and G. ERRICO*

Moderately ($\text{♩} = 112$)

The musical score consists of three staves. The top staff is for piano/vocal, showing a treble clef, a key signature of one sharp, and common time. It includes dynamic markings like *ff* and *play 3 times*. The middle staff is for bass. The bottom staff is for guitar, with chord boxes above the strings indicating *G*, *D*, *G*, *D*, *A*, *G*, *A*, *G*, and *D*. The vocal part includes lyrics:

(1) I know you got that spe - cial some - thing,
(2) Come on girl, give me that good lov - in',

oh, ba-by. I know you
oh, ba-by. Come on girl,

like to keep it hum-min', —
keep the mo-tor hum-min', —

oh, —
oh, — woh, —
ba - by. —
ba - by.

Chorus

'Cause girl, —
Oo, — 'cause } lov-in' you is so eas - y, —

N. C.

{ oh, woh, —
my, my, my, —
my. — }

Lov-in' you is so

1.

C Dm
(E Bass)

Yeah, yeah, yeah, yeah,

A musical score for a vocal and guitar piece. The vocal part is written in treble clef with lyrics. The guitar parts are indicated by chord boxes above the staff and by tablature below it. The score includes four staves of music with corresponding lyrics.

my, my, my, my, my, my, my, my, yeah, yeah, yeah.

2.

eas - y. Lov- in' you — is eas - y.
(background)

Girl, af - ter the morn - in' sun - light,

af - ter the band has flown a - way,

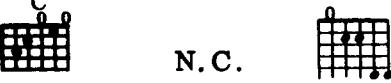


 oh, we'll be think - in' of you. Yes, we'll be



 hold - in' on girl.

(instr. solo ad lib)



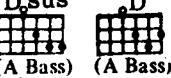
 C N.C. A (no 3rd)

2nd time-----end solo)



 (A Bass) (A Bass) (A Bass) (A Bass)

(play 3 times)



 mf



 mf

96

(background) Lov-in' you is Lov-in' you is eas - y.

N.C.

(Lead) Oh, I'm eas - y.

(1., 2.) lov - in', lov - in' you,
(3.4. etc.) Instr. solo ad lib until fade

I. N.C. 2.3. etc. Repeat ad lib & fade
instr. only, vocal tacet N.C.

oh, and it's eas - y.
(background) Eas-y.- Oh, I'm Eas-y.-

ANY WAY YOU WANT IT

*Words and Music by
STEVE PERRY and NEAL SCHON*

Driving $\text{♩} = 138$ G



The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features eighth-note patterns and rests. Chords indicated above the staff include G, D/F#, and Em7. The lyrics "An - y way you want it, that's the way you need it, an -" are written below the notes.

An - y way you want it, that's the way you need it, an -

The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff shows a bass line with eighth-note chords. A repeat sign with a 'C' is placed above the staff, indicating a return to a previous section. The lyrics "y way you want— it." are written below the notes.

N. C.



y way you want— it.

The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff shows a bass line with eighth-note chords. The lyrics "y way you want— it." are written below the notes.



N. C.

1. She loves to laugh,
2. I was a - lone,
3. (Instr. solo)

she loves to sing,
I nev - er knew

she does ev-'ry - thing.
what good love could do.

The score continues with two staves. The top staff shows a continuation of the eighth-note pattern. The bottom staff shows a bass line with eighth-note chords. The lyrics "she does ev-'ry - thing.
what good love could do." are written below the notes.



She loves to move,
Ooh, then we touched.,

she loves to groove,
then we sang _____

N.C.

she loves the lov-in' things... }
a - bout the lov-in' things... }

Ooh, all night,



all _____ night,

oh, _____ ev - 'ry night.



N.C.

So hold tight,

hold _____ tight,

ooh ba - by, hold tight.



N.C.



Chorus



Oh, ___ she said, "An - y way you want it, that's ___



N. C.

— the way you need it, an - y way you want ___ it."



She said, "An - y way you want it, that's ___ the way you need it, an -

1.2.

3.4. etc.

D.S. repeat chorus ad lib
and fade

NC



y way you want ___ it."

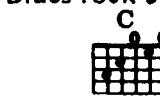
She said, "An-



WALKS LIKE A LADY

*Words and Music by
STEVE PERRY*

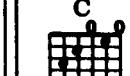
Blues rock  = 



1.2.3.



1.



(Organ ad lib)

She

1. walks like a la - dy,
2. Loves like a la - dy,
3. (Guitar solo)

3

with her so ten - der soft and charms. slow. She She

101

moves like a la - dy,
 feels like a la - dy.
 when I'm in her arms.
 Ooo, I can't let go.

 She loves like a la - dy,
 She smiles like a la - dy,

 lov - in' all night long.
 smi - in' all night long.
 She But

 cries like a ba - by
 cries like a ba - by
 when she's done some - thing
 when she's done some - thing



3
wrong. wrong. Yeah, told you once yes, I

3 cresc. 3 > più f
>



To Coda

told you twice

but you nev - er lis - ten

my ad - vice



I catch you walk - in' with that boy a - gain I'm gon - na set you free.



1.

2.

D.S. al Coda

{ Oh, — I'm gon-na set you free.
Yeah, — I'm gon-na set you free.

(Spoken:) Bye, bye.



(Guitar solo continue)

f

C

Am

Bb

*

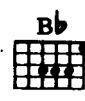
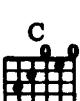
1. Walks like a la - dy.
2. Walks like a la - dy.
3. 4. Walks like a la - dy,

Oh, _____ but she
Yes, _____ but she
walks like a la - dy,

f

3

3



Repeat and Fade

cries like a lit - tle girl, _____ lit - tle girl, _____
cries like a lit - tle girl, _____ lit - tle girl, _____
cries like a lit - tle girl, _____ cry, cry, cry, cry, _____

3

3

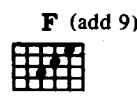
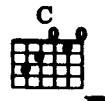
3

3

SOMEDAY SOON

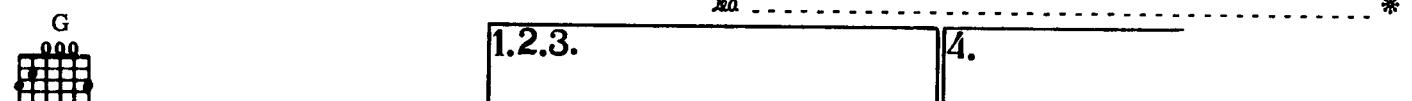
*Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON*

Moderate rock beat



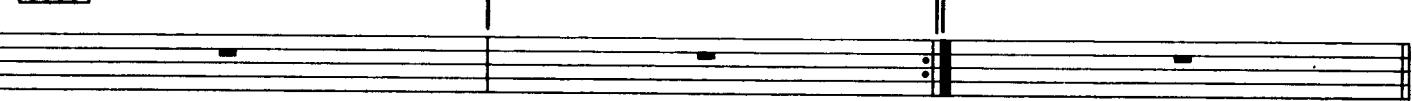
1. 2. (Instrumental)

3. 4. Some day soon.



1.2.3.

4.



1. Sea - sons were
2. The cloud- i - est
3. (Solo ad lib.)

made day for the change.
comes a round,

You will be
you will be



Dm Am G/B

there.. therè.. Just like the night to the day
All of the feel - in's you've found,

c Dm Am

with - out a care. The dark goes be -
with - out a care. So my friends, you

G/B C C/G C B♭/F F

To Coda II To Coda I

fore — the dawn. O - pen up your eyes.
take a look. Don't you look too far.

G/B C F G7sus4

Some - day soon ooo, there'll be a

f

G/B C F

bet-ter day.— And some - day— soon —

G G/B C F

yes, it's not too far a-way.—— Some - day— soon—

G

oo— yeah,—— with o - pen skies,—— and

G/B C F G

some - day— soon.— All— we can do is try.—

1.

D.S.al Coda I

2.

D.S.al Coda II

Coda I F

D.S.S. §§

(Solo ad lib continue)

Dm

Em

F

Bb/F

F

Repeat and fade

Some day. Some - day.

f

PEOPLE AND PLACES

*Words and Music by
STEVE PERRY, NEAL SCHON
and ROSS VALORY*

Moderately slow

Dadd9 D7 Am7/D Bb

mf

(Four voices)

Do _____ Du _____ you _____ feel _____ me? _____

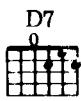
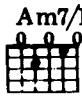
Do _____ you _____ feel _____ me? _____

mf

Dadd9 D7 Am7/D Gm6/D

Do _____ Do _____ you _____ feel _____ feel _____ me? _____

Do _____ Do _____ you _____ feel _____ feel _____ me? _____

1. Do you see the fac - es 'round and 'round the plac - es?
 2. Do you see the fac - es run - nin' round to dif - f'rent plac - es?

Are they peo - ple that you want to know?
 Are they peo - ple that you want to know?

Do you see the fac - es
 We're the peo - ple go - in'

run-nin' 'round to dif - f'rent plac - es?
 'round and 'round to dif - f'rent plac - es.

Are they peo - ple that you
 You're the peo - ple that we

want to know?
 want to know.

Yes, I see their fac - es
 Yes, you are the ones.

poco più f

110



one
You by are the ones.—

Yes, I see their joy—
Ev - 'ry word I say—

sad - ness.—
say true, yeah, true. } Ev - 'ry sin - gle face—
there

lies a trace— of sad - ness felt be -

fore. sad - ness felt be - fore.

cresc.

1. F



3

3

3

1. 2. Take a ride on a rock - et,
 3. (Guitar solo ad lib.) take your mind, un - lock . it.

You all know we can do it,
 if you put your mind to it.

Take your life as you feel it,
 let no one de -ceive it.

To next strain
 To Coda

You all know we can do it,
 if you put your mind to it.

2.

Gm/D

D.S. al Coda

D

F#m/C#

if we put our minds to it.

Yes, I've seen, yes, I've
Smil - in' fac - es with

mf

Bm7 A G D/F#

seen these love - ly, love - ly plac - es.
long last - ing trac - es,

Are we peo - ple that you
you're the peo - ple that we

Em C G D/F# Em C

After repeat D.S.

want to know?
want to know..

You're the peo - ple that we want to know..

Coda Gm/D D D7 Am7/D Gm/D Play 3 times

mf

*

PRECIOUS TIME

*Words and Music by
STEVE PERRY and NEAL SCHON*

Moderate hard rock





2. cap -tured by the light _____ of a way -ward smile _____
See the line of sight in - side your mind, _____
3. (see additional lyrics)



when she said
but from where to me, _____
I don't _____ know. _____



"Move And the slow - ly tales _____ son that are and touch the left be - sky, _____ hind, _____



ver - y soon - left for all - you'll - see - to - grow. - 3 - oo, Oo, how

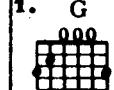


pre - cious time - pre - cious time -

placed it's hand placed it's hand on - on - me; me;

G D/F# A
  

oo, _____ how pre - cious time, _____ how it re - cued me."

1. G


2.3. G A
 

res - cued me, oo, how it res - cued me, how it

f


G A D A D G
     

res - cued me.

P


A (Chorus:) D
 (Chorus:) 

Oo, there's a place in time not

P


116



far _____ from here, _____ a place we all could _____

— see; so if you're lookin' for a bet - ter day, —

touch the sky and _____ see. _____ Oh, _____

pre - cious time _____ placed it's hand on me; _____

oh, _____ pre - cious time _____ how it res - cued

D.C. al Coda

To Coda

me. _____

Repeat and fade

(*Harmonica solo ad lib.*)

f

3. Be the soldiers for your lives my friends,
Fight for all to see.
It's the only way to catch the sun;
It's the only way you'll see, oh how precious time
Placed it's hand on me, yeah precious time
How it rescued me, baby, baby, it rescued me.

(To chorus)

I'M CRYIN'

Slowly

Words and Music by
STEVE PERRY and GREGG ROLIE

Em 

(Guitar solo ad lib.)

12.C 

C/D 

B 

C/B 

Am7 

F 

simile

Am9 

F 

Oo, I'm

Em 

C 

cry - in', —
the tears are fall - in' down. I'm
cry - in', —
the lone - ly tears of clowns. I'm
cry - in', —
the tears are fall - in' down. I'm

f 

Em

C

cry - in', try - in', try - in', try - in',

the lone - ly tears of clowns. I'm
and rain's fall - in' down. I'm
the rain still beats the ground. I'm

Em

To Coda C

Am9

try - in', cry - in', cry - in'

to wear a smil - in' face. and that's a lone- ly place. those

It was just yes - ter - day
If I could hide the pain,

Fmaj7

Am9

things then they felt o - kay.
if I could stop the rain,

Now that has all gone
then all my cry - in' could be

1. Fmaj7

2 Fmaj7

Bm

way. I'm gone. (Guitar solo ad lib.)

G Bm G G/A G/A#

Bm Bm/Bb Bm/A G F G

Oo, rain, (tremolo)

F G F G

who will stop the rain, the rain?

F/A G/B

D.S. al Coda

I'm lone - ly tears of clowns.

Coda C

lone - ly tears of clowns.

F G

Lone - ly, lone - ly tears,

F G

lone - ly, lone - ly tears.

F/A G/B Em

> decresc.

Repeat ad lib. and Fade

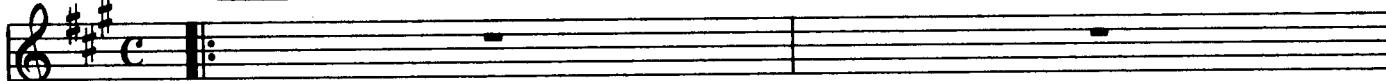
mf rubato

8va----- loco

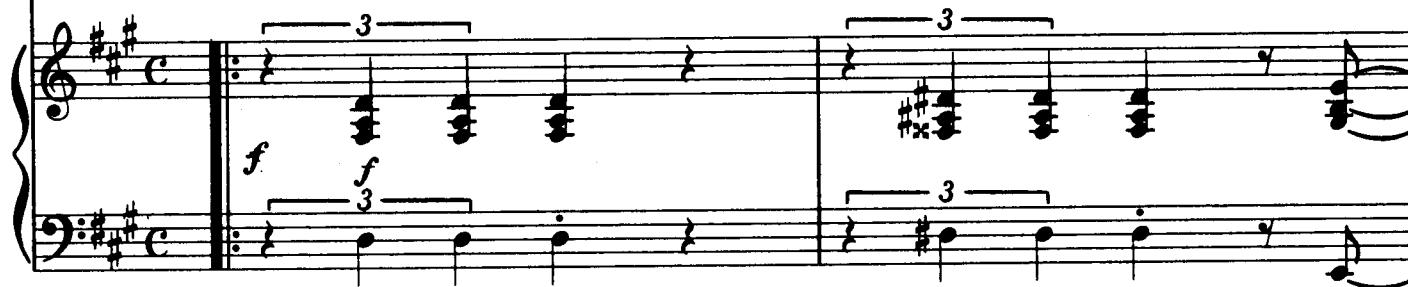
LINE OF FIRE

Words and Music by
STEVE PERRY and NEAL SCHON

Fast blues rock



(Spoken third time only) "So long, girl."



1. It was a hot and steam - y night, —
2. 4. (See additional lyrics)
3. (Guitar Solo)



then Frank - ie pulled his gun_ in sight_





He said, "Now



Su - zi, don't _____ you lie. _____

Did Steve - y, did he catch you with an- oth - er guy?"____

(Chorus:)



Stand - ing in the line of fire it's

C G B

gon - na shoot ya.

Stand- ing in the

line of fire it's com - in' to ya,

it's go - in' through

— ya.

— ya. it's go - in' through.

Bye, bye, bye, Su - zi.

1. (Guitar solo continued)
2. (Vocal)

B

C G

D A

D[#]

To Coda

D.S. ^S
al Coda

E

So long,

(Guitar solo ad lib.)

(Gunshot)

The musical score consists of two staves of music. The top staff uses a treble clef and has a key signature of two sharps. It features a piano part with eighth-note chords and a vocal part that sings in a rhythmic pattern. The lyrics "Stand - ing in the line of fire it's gon - na shoot ya," are written below the notes. The bottom staff also uses a treble clef and a key signature of two sharps. It follows a similar pattern with piano chords and a vocal line. The lyrics "it's go - in' through ya. Bye, bye, bye,Su - zi." are written here. In the middle section, there is a transition to a coda. The piano part ends on a D major chord, and the vocal part begins with "So long," followed by a piano part that includes a "Gunshot" sound effect. The score concludes with a "Coda" section and a "Guitar solo ad lib." The guitar solo part is indicated by a treble clef staff with a key signature of one sharp.

2. He told her that he had been true,
And that he'd never made her blue, no.
So don't go sayin' Stevey's a liar,
Girl, I've got my finger on a hair-trigger wire.

(To Chorus)

3. (Guitar Solo)
4. Those gunshots echoed through the town.
Oh Frankie threw his shotgun down.
That roof had moonlight shinin' through.
She said she'd never, never, never, make him blue, yea.

(To Chorus)

DEPARTURE

*Music by
NEAL SCHON*

Very freely

Piano score for 'DEPARTURE' by Neal Schon. The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The tempo is indicated as 'Very freely'. The dynamics include 'Rubato' and 'Pedal throughout'. The music features eighth-note patterns and sixteenth-note chords.

Piano score for 'DEPARTURE' by Neal Schon. The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The music continues with eighth-note patterns and sixteenth-note chords, maintaining the 'Rubato' and 'Pedal throughout' markings.

Piano score for 'DEPARTURE' by Neal Schon. The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The music continues with eighth-note patterns and sixteenth-note chords.

*Segue to
"Good Morning Girl"*

Piano score for 'DEPARTURE' by Neal Schon. The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The music concludes with a final section labeled 'Segue to "Good Morning Girl"'.

GOOD MORNING GIRL

*Words and Music by
STEVE PERRY and MATHEW SCHON*

Slowly

D \flat

A_b/C

E/B

A:m7-5

Good morn - ing girl, —

how you been? __

Good morn-ing girl, —

is love ____ with-in? __

I see your face

ev - 'ry - where.

I see your smile,

your gold

en hair. _____

I see your — eyes —

B_b A_b E_b/G F_m G
 shin-in' through. those gen-tle eyes silver blue.
 3

B_b E_b F_m G
 poco ritard...
 3

D_b A_{b/C} E/B A[#]m7-5
 Good morn - ing girl, how you been?
 3

a tempo

A E/G[#] G D A/C[#]
 Good morn-ing girl, is love with-in? Good morning girl,
 3

C G/B B_b F/A
 it's been long. Good morn - ing girl,
 3



to you this song..

I sing it girl _____



from the heart.

I'll sing it girl



from the start. _____

Good morn-ing girl,

how you been? _____



Good morn - ing girl,

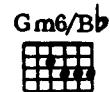
is love _____ with-in? _____



STAY AWHILE

*Words and Music by
STEVE PERRY and NEAL SCHON*

Slowly


1. an - y-thing
2. (see additional lyrics)

to hold _____ you.

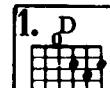
I'd go



an - y-where to _____ touch _____ you. _____ I'd do



an - y-thing you _____ want _____ me to, _____ if you'll



just stay with me a-while. _____ 2. I'd sing



me a-while. _____

Reach out your hand,

oh, _____

cresc.

f

132



to me.

Oh, I'm fall - in'

One min-ute



more,

I'm fall - in'.

I'm



fall

in'

Oh,



oh,

(P.)

A musical score for piano and guitar. The top staff shows a guitar part with chords D, Cadd9, 1.2.3. G6/B, and Gm6/Bb. The piano part has a bass line and treble clef staves. The lyrics "Fall in'" are written below the piano staves. The bottom staff shows a guitar part with chords G6/B, Gm6/Bb, C, G, and D. The piano part has a bass line and treble clef staves. The lyrics "in'. Won't you just stay with me a-while? _____" are written below the piano staves. The score includes dynamic markings like *mf* and a 8: measure signature.

2. (I'd sing,) any song your heart desires.
I would sing out loud of love's sweet fires.
Oo, I'd do all this and so much more
If you'll just stay with me awhile.

HOMEMADE LOVE

*Words and Music by
STEVE PERRY, NEAL SCHON
and S. SMITH*

Fast hard rock

(fifths)

Guitar chords: A (fifths), G, A, F#.

Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (A) followed by a power chord (G) and another power chord (A). The bass line consists of eighth notes.

(first time only) Oh,

Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (G) followed by a power chord (A) and another power chord (F#).

Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (A) followed by a power chord (G) and another power chord (A). The bass line consists of eighth notes.

1. 2.

Guitar chords: G, A, D and A, D.

Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (G) followed by a power chord (A) and another power chord (D). The bass line consists of eighth notes.

oo.. oo, ba- by.

Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (A) followed by a power chord (G) and another power chord (A). The bass line consists of eighth notes.

3

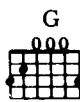
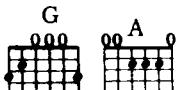
Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (G) followed by a power chord (A) and another power chord (F#). The bass line consists of eighth notes.

1. I love
2. I need
3. (Guitar solo)

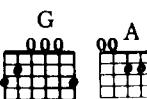
Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (A) followed by a power chord (G) and another power chord (A). The bass line consists of eighth notes.

f

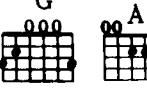
Music staff: Treble clef, key signature of two sharps, common time. Measures show a power chord (G) followed by a power chord (A) and another power chord (F#). The bass line consists of eighth notes.



a cook - in' with hon - ey.
jel - ly roll sweet ie.

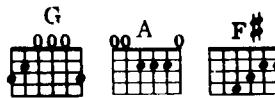
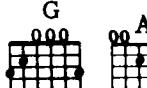


I Now, love
Now, spread it,



to make you feel fun ny.
oh spread it on me, babe.

3



Feels I love
so good,



G A G A D

the way on you do. top.

A G A F#

Spread it a - want, round,

A G A E

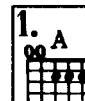
ba - I want it with you, yeah.
babby, till drop ya'.
1. 2. 3. Home -

slide ff

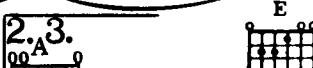
A E

made love, hot, jel - ly roll love.
made love, jel - ly roll love.

This musical score page contains three staves. The top staff is for the piano, indicated by a treble clef and bass clef. The middle staff is for the guitar, with chord boxes above the staff showing 'G', 'A', 'G', 'A', 'D', 'A', 'G', 'A', 'F#'. The bottom staff is for the voice, with lyrics like 'the way on you do. top.', 'Spread it a - want, round,', 'ba - I want it with you, yeah.', and 'made love, hot, jel - ly roll love.' The page number '136' is at the top left, and the key signature is shown as two sharps.



Home-made
Home-made
love.



To Coda

love.

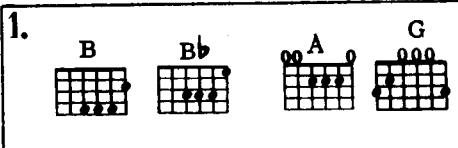


Oh,
Oh,
ba - by,
ba - by,
oh —
oh —

f



ba - by,
ba - by,
I know you
I know you
love —
love —
it. —
it. —



2.

D. S. al Coda I

So

love _____ it.

3

Coda I A

E 00

A 00

E 00

Home - made love, _____

hot, jel -

To Coda II

ly roll love. _____

Home-made

love, _____

A

C

1.2.3.

(vocal ad lib.)

ba - by, _____ ba - by, _____

4.

D.S.S. al Coda II

Coda II

ba by.

love.

Oo, smok-in',

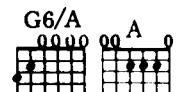
oo, ba by, you're burn - in'. (You're burn - in').

Oo, ba-by, it's boil - in', ah.

WHERE WERE YOU

*Words and Music by
STEVE PERRY and NEAL SCHON*

Bright Rock Beat



f

(Bass third time only)

Amaj7

G/A

A add 9 no3rd

Play 3 times

A

E/A

G/A

D/A

f

A

E/A

G/A

D/A



Where I were know you where, when I want - ed you to ba - by, you been

mf



love me through on the night? _____
run - nin' 'round loose on the side. _____



Where I were know you where, when I lit - tle wanted lady, you been



love and hold me tight? _____
run - nin' 'round with some - thing to hide.

3



Where I were don't you, mind, lit - tle dar - lin', when you



said to pick you up af - ter school?—
if you're feel - in' fan - cy and free.—

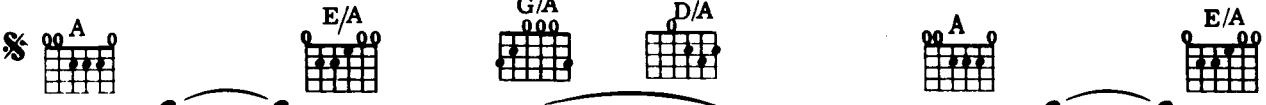


I know where, lit - tle la - dy, 'cause my
don't mind, lit - tle ba - by, 'cause your



ma - ma did - n't raise no fool.—
sis - ter's look - in' real good to me.—

Yeah.—
Hey! —



 Where ____ were you? _____ Where ____ were

f



 you? _____ Where ____ were you? _____



 To Coda 

 Where ____ were you?



(Guitar solo ad lib.)

f

1.2.3.

4. 

I did-n't know what the hell was go - in' on.
So don't try to get your-self straight,

Some-day you're gon - na
you're just a lit - tle too

break.

2. 

D. S. al Coda

late.

Coda



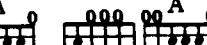
Where are

1.2.3 

D/A

4. 

D/A



you? _____

you? _____

THE PARTY'S OVER

Moderate Rock

Words and Music by
STEVE PERRY

The sheet music consists of eight staves of musical notation. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, indicated by a treble clef and a 'G' chord diagram. The third staff is for the piano. The fourth staff is for the guitar, indicated by a treble clef and an 'Em' chord diagram. The fifth staff is for the piano. The sixth staff is for the guitar, indicated by a treble clef and a 'Cmaj7' chord diagram. The seventh staff is for the piano. The eighth staff is for the guitar, indicated by a treble clef and a 'D' chord diagram. The ninth staff is for the piano. The tenth staff is for the guitar, indicated by a treble clef and a 'Dsus' chord diagram. The eleventh staff is for the piano. The twelfth staff is for the guitar, indicated by a treble clef and a 'D' chord diagram. The thirteenth staff is for the piano. The fourteenth staff is for the guitar, indicated by a treble clef and a 'G' chord diagram.



1.4. You nev - er call me up _____

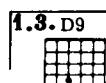
2.3. (see additional lyrics)



when I'm a - lone at night._____



What can this poor boy do, _____ when he's



hope - less - ly in love _____ with you? hope - less - ly in love _____ with you? _____



Hope - less - ly in love,



hope - less - ly in love, —

To Coda



hope - less - ly in love with you. —

D.S. al Coda



Coda

Em

Cmaj7

D

G

Hope- less - ly in love,

less - ly in love,

I'm hope-

less- ly in love with you,

oh.

The par - ty's o - ver, I
 — have — gone a - way.

Repeat and Fade

Verse 2:

So I will tell you now
 This love is fallin' down.
 Just what more can I do,
 When I'm hopelessly in love with you?

Verse 3:

So I will tell you this,
 Our love is in a fix.
 Just what more can I do,
 When I'm hopelessly in love with you?

4th Verse: (Repeat 1st Verse)

DIXIE HIGHWAY

*Words and Music by
STEVE PERRY and NEAL SCHON*

Fast Rock ($\text{♩} = 160$)

Instrumental section (Fast Rock, $\text{♩} = 160$). The score consists of two staves. The top staff is for a guitar, showing chords G, Am, F, G, Am, and C. The bottom staff is for a bass guitar. The key signature is $\text{F}^{\#}$, and the time signature is $\frac{4}{4}$. Dynamics include *f*.

The score continues with a guitar part featuring chords G, F/A, Fmaj7, and $\text{F}^{\#}\text{dim}$. The bass guitar provides harmonic support.

The guitar part begins with a 1.4 measure pickup followed by a G chord. It then moves to F/A, C, and ends with a 3 measure pickup. The bass guitar continues its rhythmic pattern.

The guitar part starts with a 2.3 measure pickup followed by a G chord. It then moves to F/A, C, and ends with a 3 measure pickup. The bass guitar continues its rhythmic pattern. A note "to next strain" is written near the end of the section.

The guitar part starts with a 5 measure pickup followed by a G chord. It then moves to F/A, C, and ends with a 3 measure pickup. The bass guitar continues its rhythmic pattern. A note "To Coda" is written near the end of the section.

1. I said, "What you want to do?
 2. She said, "That's— quite all right.
 Would you like to be with
 think I'll spend the

Fsus2 G Am C
 me?— 'Cause I'll meet you back-stage, ba-by, love— is feel - in' fancy and
 night, and I want to hold you, Ste-vie, I — want — to hold you

G Am F
 free. } tight. We'll rock the night a - way— down — by the Dix - ie

G Am C Am
 High - way,— yeah, down by the Dix - ie High - way.—

Bm C Am

1.2.3.4. My love, my love, mov - in' to the left now, mov - in' to the right.
 ooh soft and ten - der, ooh so tight.
 rock - in' and a - roll - in' the night a - way.
 ooh, mak - in' love till the break of day.

Bm C D E^b

My love, my love, oh, _____ oh, _____

F G

ooh, Dix - ie High - way. I _____ don't care what you

1st time D.C.

want to be, ba - by, long as you're hap - py and free.

Half as fast ($\text{♩} = 80$)

Chords shown above the staves:

- Top staff: G, G^{7sus}, G, G^{7sus}, G, G^{7sus}, G, G^{7sus}
- Third staff: F, F^{7sus}, F, F^{7sus}, F^{#7}, G, G^{7sus}
- Fifth staff: G, G^{7sus}, G, G^{7sus}
- Bottom staff: G, G^{7sus}, G, G^{7sus}

Lyrics:

1. Ba - by,
2. Fool - in',

oh, girl, you drive me cra - zy. Ba - by, ba - by?

G G7sus F#7 F F7sus F F7sus F#7

oh, ba - by, you real - ly drive me cra - zy.
 Oh, ba - by, who do you think you're fool- in',

G G7sus G G7sus

Ba - by, I want to
 ba - by? You want to

Bb7sus A7sus G7 F#7 1. G G7sus

hold on you, come with you, love with you all the night.
 hold on me, love on me, love with me all

2. G

night.

Tempo I ($\text{♩} = 160$)

(Instrumental solo)

play 9 times D.S. al 4th ending to Coda

Coda

1. My babe, move it to the left, now
2. 3. 4. (vocal ad lib)

Fsus2

play 4 times

move it to the right all night. (vocal ad lib cadenza)

DON'T STOP BELIEVIN'

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

mp

E B C[#]m

1. Just a small town girl,— liv - in' in a
2. Just a cit - y boy,— born and raised in
3. *Voice tacet*
4. 5. 6. (see additional lyrics)

mf

lone - ly world. A
 South De-troit. E
 She } took the mid-night train go - ing
 He } B

1.2.3.5. G[#]m A
 an - y - where. 4.6. G[#]m
 on and on and on and on

Chorus: A
 Stran - gers wait - ing,
 Street - light peo - ple,

f
E
 up and down the bou - le - vard; their
 liv - ing just to find e - mo - tion;

A

1.3.

shad - ows, —
hid - ing —
search - ing in the night..

E

2.

some - where in the night..

4.

some - where in the night..

B E^{oo} B E^{oo} A To next strain

B E^{oo} B E^{oo} A To Coda:






D.S. al Coda


Coda


1. voice tacet, instr. solo
2. 3. etc. Don't stop — be - liev - in'; —

hold on to the feel - in'.



Street - light_ peo - ple.

Repeat and Fade

Verse 4:

A singer in a smokey room;
 The smell of wine and cheap perfume.
 For a smile they can share the night;
 It goes on and on and on and on.

Verse 5:

Working hard to get my fill;
 Everybody wants a thrill.
 Payin' anything to roll the dice,
 Just one more time.

Verse 6:

Some will win, some will lose,
 Some were born to sing the blues.
 Oh, the movie never ends,
 It goes on and on and on and on.

WHO'S CRYING NOW

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Moderately

Musical score for piano, measures 11-12. The score consists of two staves. The upper staff (treble clef) starts with a dotted half note followed by a quarter note. The lower staff (bass clef) starts with a half note. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note, followed by a eighth-note pattern (eighth note, sixteenth note, eighth note, sixteenth note) on the second beat, and a bass note on the third beat.

A musical score for piano and guitar. The piano part is in treble clef, featuring a melody with eighth-note chords and a bass line. The guitar part shows chords Am and Fmaj7 with corresponding chord diagrams. The score consists of four measures.

1. It's been a mys - ter - y, _____ and still they
 2. Caught on a one - way street, the taste of
 3. 4. (see additional lyrics)

A musical score page showing two staves. The top staff is for the piano, featuring a treble clef and a bass clef. It contains a dynamic marking 'mp' and several eighth-note patterns. The bottom staff is for the strings, with a bass clef. It shows various note heads and stems, some with slurs, indicating rhythmic patterns. The page number '10' is visible at the top right.

try to see
bit-ter-sweet:

why some-thing good can hurt so
love will sur - vive some- how some -

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into six measures by vertical bar lines. In measures 1 and 2, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns. In measures 3 and 4, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns. In measures 5 and 6, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns. The bass staff includes a measure repeat sign and a double bar line with repeat dots at the end of measure 4.

Fmaj7

1.3. 2.4. Chorus:

One love feeds the fire.
Two hearts born to run...

way.

Dm Em Am

One heart burns de - sire..}
Who'll be the lone ly one? I won - der, who's cry - ing now?

1.3.5.6. etc. Repeat as instr. ad lib and fade 2. D.S. 4.

Fmaj7 Dm Am

On - ly so man - y tears you can cry 'til the

mp

Fmaj7 Dm C G B_b

heart - ache_ is o - ver;_ and now you can say your love.

Am Fmaj7

— will nev - er die. — Wo, —

D.S.S.

mf

Dm Em Am

wo, — wo, — wo, — wo. —

f

Verse 3:

So many stormy nights,
So many wrongs or rights;
Neither could change their headstrong ways.

Verse 4:

And in a lover's rage,
They tore another page.
The fighting is worth the love they save.

STONE IN LOVE

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Moderately

The first section of the musical score features a guitar solo. It consists of three staves. The top staff has four chord boxes above it: G, D, C, and G/B. The middle staff is labeled "mp (2nd time guitar solo)". The bottom staff is labeled "(end solo)". The music is in 4/4 time with a key signature of one sharp.

The second section of the musical score includes lyrics and piano accompaniment. The lyrics are:

1. Those cra - zy nights, I do re - mem-ber in my
2. (see additional lyrics)

The piano part is in 4/4 time with a key signature of one sharp. The music continues with a piano solo section.

The third section of the musical score includes lyrics and piano accompaniment. The lyrics are:

youth. I do re - call, those were the

The piano part is in 4/4 time with a key signature of one sharp. The music concludes with a piano solo section.

 C
  G/B

best times — most — of all. ——————

 D

In the heat — with a blue jean girl; —
(3rd time guitar solo)

 C
  G/B

burn-in' love comes once in a life - time.

 G

She found me sing-ing by the rail - road track; ——————

took me home; we danced by the moon - light. Those sum- mer nights.
 (end solo)

— are call - in'; stone in — love.

Can't help my- self — I'm fall- in'; stone in — love..

1. D.C. 2. D.S. 3.

Repeat ad lib and fade

Stone in ____ love. ____

Verse 2:
 Old dusty roads led to the river;
 Runnin' slow.
 She pulled me down, and in clover,
 We'd go 'round.
 In the heat with a blue jean girl;
 Burnin' love comes once in a lifetime.
 Oh, the memories never fade away;
 Golden girl, I'll keep you forever.

KEEP ON RUNNING

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

The musical score consists of six staves of music. The top two staves are for piano/vocal, with the vocal part in soprano clef. The bottom four staves are for guitar, with the first staff showing chords (D, Cno3d, Bno3d, A) and the others showing lead guitar lines.

Lyrics:

- 1. Work-in' in the cit - y this town's got no pit - y;
- 2. 3.(see additional lyrics)
- 4.(instr. solo, ad lib)

Guitar Solos:

- D (Staff 1)
- Cno3d (Staff 2)
- Bno3d (Staff 3)
- A (Staff 4)

Performance Instructions:

- ff* (Dynamic instruction at the beginning of the piece)
- mf* (Dynamic instruction in the middle of the piece)

G F#m

I'm on the line, it's o - ver- time.

1. E 2.4. E

I tell you, it's a crime.

To next strain 3. E A A/G

(head...) Keep on run - ning;

f 1.4. A/G F#m

keep on hid - ing; keep on run - ning a - way. It's o - key,

This sheet music page contains six staves of musical notation for a guitar and bass. The top staff shows a guitar part with a G chord at the beginning and an F#m chord at the end. The lyrics "I'm on the line, it's o - ver- time." are written below the notes. The second staff shows a bass line. The third staff shows a guitar part with a 1. E chord. The fourth staff shows a bass line. The fifth staff shows a guitar part with a 2.4. E chord. The lyrics "I tell you, it's a crime." are written below the notes. The sixth staff shows a bass line. The seventh staff shows a guitar part with a 3. E chord followed by an A chord, leading to an A/G chord. The lyrics "(head...) Keep on run - ning;" are written below the notes. The eighth staff shows a bass line. The ninth staff shows a guitar part with a dynamic marking 'f'. The lyrics "keep on hid - ing;" are written below the notes. The tenth staff shows a bass line. The eleventh staff shows a guitar part with an A/G chord. The lyrics "keep on run - ning a - way." are written below the notes. The lyrics "It's o - key," are written at the end of the line. The bottom staff shows a bass line.

G

— it's all right; it's o - kay, — it's all right; and — if it makes you want to

A 2.8. F#m G D.S.

jump and shout, go a - It's o - kay.

5. F#m G D

— It's o - kay.

N.C.

grad. cresc.

The musical score consists of four staves. The top staff is for voice, the second for piano, the third for guitar chords (A, F#m, G, D), and the bottom for bass. The vocal part includes lyrics like "it's all right; it's o - kay," and "jump and shout, go a -". Chords are indicated by boxes above the staves. The score includes dynamic markings like "mp" and performance instructions like "grad. cresc." and "N.C." (No Change). Measure numbers 2.8 and 5 are also present.

The musical score consists of four staves of music in G major (two treble clef staves and two bass clef staves). The first two staves show simple harmonic patterns. The third staff begins with a forte dynamic (f) and includes a guitar chord diagram above the staff. The fourth staff concludes with a piano dynamic (ff).

Verse 2:

They get me by the hour,
By my blue collar.
You're squeezing me too tight,
It's Friday night;
Let's run tonight
Till the morning light.

Verse 3:

Cruising with my baby,
Think we just might, maybe
Find some back seat rhythm and blues.
Radio; down we go, down we go.

STILL THEY RIDE

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Very Slowly and Expressively

The musical score consists of four staves. The top staff is for the voice, starting in C major (Guitar chord C) and transitioning through G/B (Guitar chord G/B), Am (Guitar chord Am), and C/G (Guitar chord C/G). The second staff is for the bass. The third staff is for the guitar, showing chords F (F major), 1.2-C/E (C/E minor), and Dm (D minor). The fourth staff is for the piano/bass. The lyrics are as follows:

1. Jesse rides— through the night— un - der the
 2. This ol' town— ain't the same; now no-bo - dy
 3,4.(see additional lyrics)
 5.(guitar solo, ad lib)

Main Street light; rid-in' slow.
 knows his name. Times have changed; still he

rides. Still they ride,

on wheels of fire; they rule the

To Next Strain | 2. Dm Bdim D.C. | 3. Dm Bdim Am D.S.

night. they rule the night. (end solo)

Still they ride; the strong will survive; chas-ing { thun - der. thun - der. }

(2nd time rit)

1. D.C. | 2. very slowly and freely G/A

through the night. 5

The musical score consists of four staves. The top staff features a vocal line with lyrics and guitar chords (F/A, Em, Am/E, Dm, Bdim) above the staff. The second staff shows a vocal line with lyrics and guitar chords (Am, Dm, Bdim, 3. Dm, Bdim, Am). The third staff continues the vocal line with lyrics and guitar chords (G/F, Am/E, Dm, Bdim). The bottom staff shows a vocal line with lyrics and guitar chords (D.C., 2. very slowly and freely, G/A). Various dynamics (mf, p, f, mp) and performance instructions (To Next Strain, 2nd time rit) are included. Measure numbers 1, 2, 3, 4, and 5 are indicated at the end of the score.

Verse 3:

Traffic lights keepin' time;
Leading the wild and restless
Through the night.

Verse 4:

Spinning 'round, in a spell;
It's hard to leave this carousel.
'Round and 'round and 'round and 'round.

ESCAPE

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Moderate Rock & Roll



Verse:
Bsus B B(add 2) B

1. He's just a young boy out of school;
2. (see additional lyrics)

Bsus B B(add 2) B Bsus B

liv - in' his world like he wants to. They're mak-in' laws, but they

Bsus B B(add 2) B Bsus B

B(add 2)

B

Bsus

B

B(add 2)

B

don't un-der-stand; _____

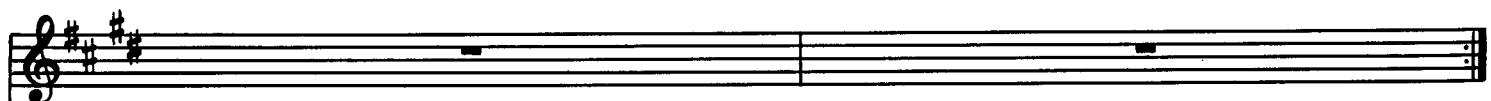
turns a boy in - to a fight - in' man. _____

N. C.

They won't take me; _____ they won't break me. _____

f

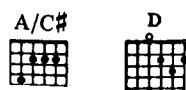
B

mf

Oh, now he's leav - in'; get - tin' out from this
mas - quer - ade. Oh, got - ta go.

N.C.

1. To next strain
A/C# 2. fine



B/D#
4th fr.

cresc. poco a poco

Chord diagrams for E, D/F#, G, D/A, G, and D/F#.

Chord diagrams for G, D/F#, G, and E/G#.

Chord diagrams for A, E/B, A, and N.C.

Chord diagram for A.

f

Performance markings include 'v' under notes and various slurs and grace notes.

Measure 1: A/C# (triad), D (triad), B/D# (triad).

Measure 2: E, D/F#, G, D/A, G, D/F#.

Measure 3: G, D/F#, G, E/G#.

Measure 4: A, E/B, A, N.C.

Measure 5: A.

Measure 6: f

A

1.5.6. (*voice tacet, instr. solo*)
 2. I'm fi - n'ly out in the clear and I'm free; I've
 3.4. (*see additional lyrics*)

got dreams I'm liv - ing for.

I'm mov - in' on where they'll nev - er find me; roll -

in' on to an -

1.8.5.

2.4.6.



y - where. I'll break a - way, — yes, I'm



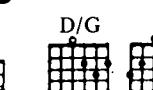
on my way. —

Leav - in' to - day, —

yes, I'm



D.S. | 2.3. | A

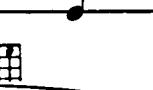


on my way. —

Yes, this is my es-cape; —



D/G | 2. | G



— yes, I'm on my way. —



D/G | 2. | G



The musical score consists of four staves. The top staff is for the lead vocal, featuring lyrics and guitar chords indicated by chord boxes above the notes. The second staff is for the piano or keyboard. The third staff is for the bass guitar. The bottom staff is for the electric guitar. Chords shown include G, D/G, G, D/B, C, and G. The vocal part includes lyrics like "I'll break a-way; yes, I'm on my way." and "(Begin Instr. Solo)." The score ends with "D.S.S. al fine §§".

Verse 2:

No one could tell him what to do;
 Had to learn everything the hard way.
 He's on the street, breakin' all the rules.
 I'm tellin' you that he's nobody fool.

Bridge 3:

Just when you think you had it all figured out;
 Runnin' scared can change your mind.
 I never knew I had so much to give;
 How hard times can fool ya'.

Bridge 4:

Oh, I'm okay, I'm all right;
 Feeling good out on your own.
 I'll break away, I'll break away tonight;
 I've got dreams I'm living for.

LAY IT DOWN

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Steady Rock

Repeat twice

The musical score consists of four staves. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, with chords G, Em, and F shown above the staff. The third staff is for the bass, indicated by a bass clef. The bottom staff is for the drums, indicated by a common clef. The music is in 4/4 time. The first section starts with a piano introduction followed by a guitar solo. The lyrics begin with "1. Look - ing 'round for a feel - ing;". The second section begins with "The place was rock - in' and reel - in';". The third section begins with "loose._". The fourth section begins with "The band was pump - in' Mo - town;". The score includes dynamic markings like *f*, *mf*, and *3* (trill).

F G Em

Lord, how they could play! The girls a - start - ed sing - ing;

F 8 Bridge: D C

rock the night a - way, yeah. 1. By the mid - night hour
(end solo) 2.3.(see additional lyrics)

D C

they could 've raised the dead.

To Coda ♪

D C D C

They were tak - in' it high - er, high-er, high-er, ring-in'

Chords shown above the staff: F, G, Em, D, C, D, C.

Lyrics: Lord, how they could play! The girls a - start - ed sing - ing; rock the night a - way, yeah. 1. By the mid - night hour (end solo) 2.3.(see additional lyrics) they could 've raised the dead. To Coda ♪ They were tak - in' it high - er, high-er, high-er, ring-in'

8va

Chorus:
N. C.

in my head. Lay it down,

f

lay it down, lay it down,

1. G Em

lay it down. (Instr. Solo Ad Lib)

F D.S. 2. G

D.S. al Coda

lay it down. (end solo)

The score consists of six staves of music. The first two staves begin with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The score includes lyrics "in my head. Lay it down," "lay it down, lay it down," and "lay it down." There are various musical markings such as dynamics (e.g., *f*), endings (e.g., **1.**, **2.**, *D.S.*), and instrumentation (e.g., *Chorus: N. C.*, *Instr. Solo Ad Lib*). Chord symbols like G, Em, F, and G are placed above certain notes. The score ends with "(end solo)".

N C

Coda

8va.

heard her say, _____ oo _____ yeah. _____

(*Instr. solo ad lib*)

Lay it down, _____

(*end solo*)

lay it down, _____ lay it down, _____

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "lay it down." are written below the top staff. A small box labeled "1." is at the top right. The bottom staff has a bass clef and a "Gno3d" label with a guitar chord diagram. A small box labeled "2." is at the top left.

Verse 2:

Whiskey, wine and women;
 They get me through the night.
 I ain't lookin' for trouble;
 I ain't lookin' to fight.
 A little vertical persuasion,
 Would do me right.
 What I'm really needin';
 Ah, double shot tonight.

2nd Bridge:

By the midnight hour,
 We were on our way.
 She was takin' it higher;
 Higher, higher, higher, then I heard her say:
(Chorus)

3rd Bridge:

By the midnight hour,
 We were on our way.
 She was takin' it higher;
 Higher, higher, higher, then I ... *(To Coda)*

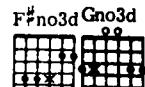
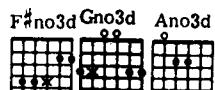
DEAD OR ALIVE

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Hard and Fast Rock

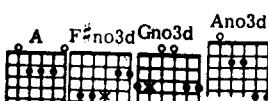
A dou - ble se - cret a - gent;
2.(see additional lyrics)

and he was paid to kill;



with cold steel mag - num force is how the man pos -

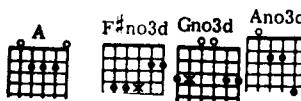
Ano3d



sessed the skill.

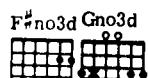
He shot a man in Par - is.

Ano3d



He did a job in L. A. _____

And if the price



To Coda

N. C.

was right, he'd sure-ly take your life a - way. _____

Musical score for piano and voice, page 188. The score consists of six staves of music.

The top staff shows a treble clef, two sharps (F# and C#), and a bass clef. The vocal line begins with a dotted half note followed by eighth notes. The lyrics "Want - ed._" are written below the vocal line.

The second staff shows a treble clef, two sharps (F# and C#), and a bass clef. It features a continuous eighth-note pattern in the bass line.

The third staff shows a treble clef, two sharps (F# and C#). A small square grid with the letter 'A' is positioned above the staff. The vocal line continues with eighth notes.

The fourth staff shows a treble clef, two sharps (F# and C#), and a bass clef. The vocal line includes a measure in 3/4 time with eighth notes. The lyrics "Want - ed._" are written below the vocal line.

The fifth staff shows a treble clef, two sharps (F# and C#), and a bass clef. The vocal line features eighth-note patterns with grace notes and slurs.

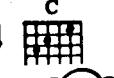
The bottom staff shows a treble clef, two sharps (F# and C#), and a bass clef. The vocal line consists of eighth-note patterns.





 Want - ed, _____ dead or a - live, _____



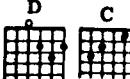


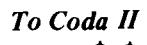

 blood for mon - ey, _____ mon - ey. _____ As - sault, _____





 hom - i - cide, _____ blood for mon - ey, _____ mon -






 ey, _____ mon - ey, _____ mon - ey, _____

Coda I

N. C.

E D E N. C.

E N. C. E D E N. C.

A

F[#] no 3d G no 3d

(guitar solo, ad lib)

D.S.S. Coda II

Want-ed—

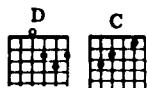
Play 7 times

(end solo)

mf

f

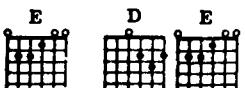
Musical score for the vocal part, featuring a vocal line with dynamic markings (mf, f) and a piano accompaniment. The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment provides harmonic support throughout the section.

Coda II

mon-ey, mon - ey.

Musical score for the vocal part, featuring a vocal line with lyrics (mon-ey, mon - ey.) and a piano accompaniment. The vocal line includes eighth-note chords and sustained notes. The piano accompaniment provides harmonic support.

N. C.



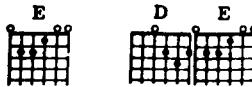
N. C.

Musical score for the vocal part, featuring a piano accompaniment. The vocal line consists of sustained notes and eighth-note chords.

Musical score for the vocal part, featuring a piano accompaniment. The vocal line consists of eighth-note chords and sustained notes.



N. C.



N. C.

Musical score for the vocal part, featuring a piano accompaniment. The vocal line consists of sustained notes and eighth-note chords.

Musical score for the vocal part, featuring a piano accompaniment. The vocal line consists of eighth-note chords and sustained notes.

Verse 2:

He drove a Maserati;
 Lived up in the hills.
 A cat with nine lives that's gone
 Too far to feel the chill.
 He never thought it'd happen;
 It was his last mistake;
 'Cause he was gunned down by a
 Heartless woman's .38.

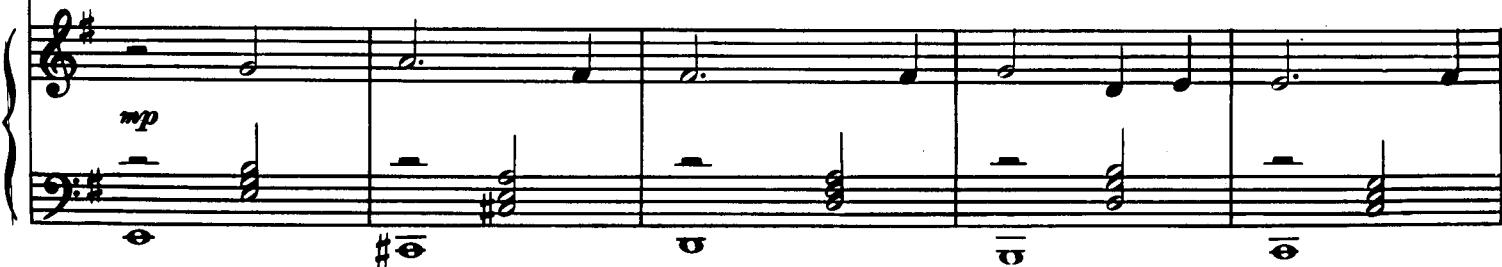
MOTHER, FATHER

*Words and Music by
STEVE PERRY*

Moderately Slow



1. She sits a - lone, an emp - ty stare; a
2.3.(see additional lyrics)



F# A# B E/G#
 moth - er's face she wears. Where did she go

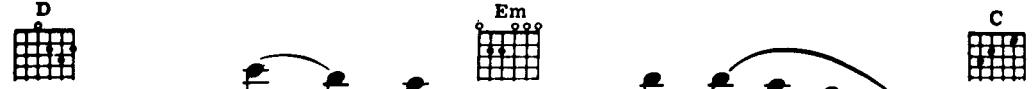
D G/B C F# A# Bsus B
 wrong? The fight is gone. Lord help this bro - ken home.

To Coda

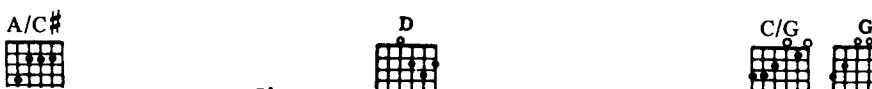
Em C A/C# D
 Hey, mo - ther, fa - ther, sis - ter.
(3rd time guitar solo ad lib)

mf

Em C A/C#
 Hey, come back, try - ing,

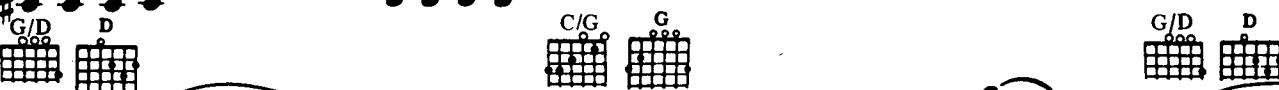


 be - liev - ing. Hey, hey, moth - er,



 fa - ther, dream-er. Don't you know that I'm a -

(end solo)



 live for you; I'm your sev - enth son?



 And when light - ning strikes the fam - i - ly; have

D/C C 1. Em A/C# D G/B D.S. 2. 3.

faith, be - lieve.

Have faith in me, be - lieve.

Woh oooh

ah, woh oooh ah.

Sheet music for voice and piano. The music is in common time, mostly in G major (indicated by a treble clef and a sharp sign) with some sections in C major (indicated by a treble clef and a neutral sign). The piano part includes bass and harmonic indications.

Chords and Key Changes:

- Stave 1: Csus/G, C/G, F/A, C
- Stave 2: Bb
- Stave 3: A(add 2 no 3rd)
- Stave 4: Coda, Em, D
- Stave 5: rit.
- Stave 6: *2a, G/B, *Gm/Bb, D/b/A/b, Am
- Stave 7: Bb
- Stave 8: 1. Csus, C, 2. Csus, C, D.S. al Fine
- Stave 9: Bb
- Stave 10: Bb

Musical Elements:

- Measure 1: Includes a wavy line above the staff.
- Measure 2: Includes a wavy line below the staff.
- Measure 3: Dynamics: *p*, *pp*.
- Measure 4: Includes a wavy line below the staff.
- Measure 5: Includes a wavy line above the staff.
- Measure 6: Includes a wavy line below the staff.
- Measure 7: Includes a wavy line above the staff.
- Measure 8: Includes a wavy line below the staff.
- Measure 9: Includes a wavy line above the staff.
- Measure 10: Includes a wavy line below the staff.

Verse 2:
With dreams he tried; lost his pride;
He drinks his life away.
One photograph, in broken glass;
It should not end this way.

Verse 3:
Through bitter tears and wounded years,
Those ties of blood were strong.
So much to say, those yesterday's;
So now don't you turn away.

OPEN ARMS

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Slowly

Verse:

1. Ly-ing be-side you, here in the dark; feel-ing your
 2. Soft-ly you whis-per, you're so sin-cere. How could our
 3. 4. (see additional lyrics)

1.8. **2.4.**

heart beat with mine.
 love be so blind? _____

1. We
 2. (see additional lyrics)

mf

2.

love means____ to me;____ o - pen arms. love means____ to

p

mp

G/B D/C D

dim. e rit.

Verse 3:
Living without you; living alone,
This empty house seems so cold.

Verse 4:
Wanting to hold you, wanting you near;
How much I wanted you home.

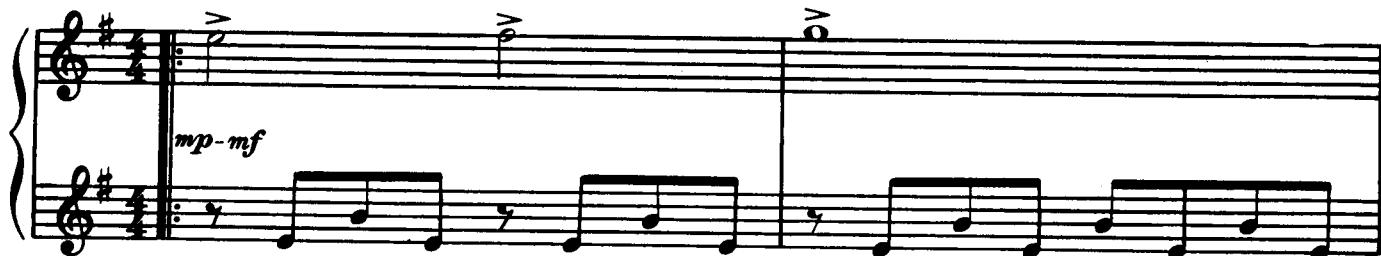
Bridge:
But now that you've come back;
Turned night into day;
I need you to stay.
(Chorus)

SEPARATE WAYS

(World's Apart)

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Moderate Fast Rock $\text{♩} = 126$



1. Here we stand,—
2. (See additional lyrics)

world's a - part,— hearts bro - ken in

Em D/E C/E

two, two, two.

Sleep-less nights;— los-ing ground,— I'm reach-ing for—

you, you,— you.

Feel-in' that it's

gone— can change— your mind.

Bm7

G/C

D

If we can't go on _____ to sur-vive _____

Am7

Bm7

G/C

Chorus:

— the tide, love di - vides. —————

Some - day love —
(3rd time instr. solo)

Em/D

— will find — you; break those chains — that bind — you. —————

Em/C

Am7

One night will — re - mind — you how we touched — and went —

D D^{#dim} Em

— our sep - 'rate ways. If he ev - er hurts you,

Em/D Em/C

true love won't de - sert you.— You know I still love you

5th and 6th Am⁷ time tacet vocal

To Coda 1. D D^{#dim} D.S. 2. D D^{#dim} D.S.S. 3. D D^{#dim} To next strain 4. D D^{#dim} D.S.S. 5. D D^{#dim} D.S.S. al Coda

though we touched and went our sep - 'rate ways. — our sep - 'rate ways.

— our sep - 'rate ways.

Em

Em/G

Instr. solo 2nd time only

mf

Em/C

Em/A

D.S.S.

Coda

D

D#dim

Em

No,

ff

no,

ff

The musical score consists of eight staves of music. The first two staves show an instrumental solo section starting with Em chords. The third staff is a bass line with 'mf' dynamics. The fourth staff shows Em/C chords. The fifth staff shows Em/A chords with 'D.S.S.' markings. The sixth staff is labeled 'Coda' and shows chords D and D#dim. The seventh staff starts with 'No,' followed by a melodic line. The eighth staff starts with 'no,' followed by a melodic line with 'ff' dynamics.

Verse 2:

Troubled times; caught between confusion and pain.
 Distant eyes; promises we made were in vain.
 If you must go, I wish you love. You'll never walk alone.
 Take care my love; miss you love. (To Chorus:)

SEND HER MY LOVE

Words and Music by

STEVE PERRY and JONATHAN CAIN

Moderately with expression $\text{♩} = 126$

Dadd11/C

Em9

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp. The bottom staff is for the guitar, indicated by a treble clef, with a key signature of one sharp. The tempo is moderately with expression, and the time signature is common time (indicated by a '4'). The vocal part is written below the piano staff.

Lyrics:

- 1. It's been so — long since I've
- 2. (See additional lyrics)
- seen her — face. You say she's
- do - in' fine. I still re - call

Chords:

- Piano chords: Em9 (at the beginning), Dadd11/C (multiple times), G (multiple times).
- Guitar chords: Dadd11/C (multiple times), Em9 (multiple times), G (multiple times).

Performance Instructions:

- "with pedal" is indicated under the piano staff.
- Dynamic markings "mp" (mezzo-forte) are placed above the piano staff.
- A "3" is placed above the third measure of the guitar staff.

Em9

 a sad ca - fe; how it hurt

Em7

 Bm7

 C

 — so bad — to see — her cry. — I did - n't

Em

 Bm7sus

 Bm7

 Chorus: Em

 want to say — good - bye. — Send her my

mf
 sfp
 Dadd9/F#

 C

 Am(add9)

 Em

 love; — mem - o ries — re - main. — Send her my love;

Dadd9/F \sharp

C

Am add9

ros - es nev - er fade.

Em

Send her my love. —————

3

1 Dadd9/F \sharp

Cadd9

cresc.

D.S.

2 Dadd9/F \sharp

Cmaj7

love. ————— Call - in' out — her name, —————

Em

— I'm dream - in' re - flec - tions of — a face — I'm see - in'.

—



Bm7



It's her voice — that keeps — on haunt ing me. —

Em



Dadd9/F#



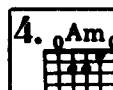
C



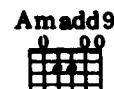
1.2.3.



Instrumental Solo ad lib.



Send her, send — her my — love; —



ros - es nev - er fade. —

Dadd9/F# Cmaj7 Amadd9

Mem - o - ries — re-main; —

Em Dadd9/F# C

send —

Amadd9 Em Dadd9/F# C

— her, send — her my — love. —

Verse 2:

The same hotel, the same old room;
 I'm on the road again.
 She needed so much more
 Than I could give.
 We knew our love could not pretend.
 Broken hearts can always mend.

(To chorus:)

CHAIN REACTION

Moderately fast rock $\text{♩} = 132$

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

The musical score consists of two staves: a treble clef piano/vocal staff and a bass clef piano/vocal staff. The piano/vocal staff includes lyrics and vocal markings like 'f' (fortissimo) and 'mf' (mezzo-forte). The bass staff provides harmonic support. Chord diagrams are placed above the staff at various points, including Gsus, Fsus/G, Esus, E, and Gsus. The score is divided into sections by vertical bar lines and measures.

Chords shown above the staff:

- Gsus (at beginning)
- Fsus/G
- Gsus
- Fsus/G
- Fsus
- Esus
- E
- Gsus
- Fsus/G
- Gsus
- Fsus/G
- Fsus/G

Lyrics and vocal markings:

1. I bet you
2. 3. 4. (See additional lyrics)

she's the one — who helped you come — un - done.-



Those chang - es she put you through; long long dis - tance, —

— 3 —



you're o - ver - due.

you jumped the gun.

Chorus: Dno3rd



1. 2. 4. Chain re - ac - tion; (bckgrd.) Chain re - ac -

3. 5. (See additional lyrics)

- tion;

shades of pas - sion. shades of pas - sion.

We sur - ren -



Dm3rd



To Coda

1.

- der; We sur - ren - der; lose con - trol.

Gsus



Fsus/G



Gsus



Fsus/G



D.S.



2.4.

3.

C



f

J.S.S.al Coda*Coda*
Repeat ad lib and fade**Gsus****Fsus/G****Gsus**
Instrumental Solo ad lib.
Verse 2:

I bet you, she'd like to say
 She's changed you, in every way.
 She's so sure;
 Now she's on the run.
 She ran a red light;
 You jumped the gun.

*(To chorus:)**Verse 3:*

So now you, lived a mystery.
 You won't be
 Just one more casualty.
 You stumble, before you fall.
 Won't be the last time;
 No not at all.

Verse 4:

In motion, it's on her way
 The red light;
 Somebody's got to pay.
 Those changes
 She put you through;
 Long long distance,
 You're overdue.

(To chorus:)

Chorus 3rd and 5th times
 Chain reaction;
 Strange attraction.
 Love's a viper; steals your soul.

FAITHFULLY

Slow rock ♩ = 66

Words and Music by
JONATHAN CAIN

G♯m



B



1. High-way,



run

in - to the mid - night - sun. —

2. (See additional lyrics)

mp - mf



Wheels go 'round _ and 'round; — you're on my mind.

Rest - less hearts sleep - a -

G♯m



lone to - night, —

send - in' all — my love — a - long the

B/F♯

F♯

E

G♯m

wire. —————

They say that the road ain't no — place to start a fam-

mf - f

B

Emaj7

G♯m

- 'ly.

Right down the line _ it's been you and me. —

2. E

B

G#m

1.2.3.4.

5.E

oh. _____

oh. _____

Verse 2:
 Circus life
 Under the big top world;
 We all need the clowns
 To make us smile.
 Through space and time
 Always another show.
 Wondering where I am;
 Lost without you.

And being apart ain't easy
 On this love affair;
 Two strangers learn to fall
 In love again.
 I get the joy
 Of rediscovering you.
 Oh girl, you stand by me.
 I'm forever yours, faithfully.

EDGE OF THE BLADE

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Fast rock $\text{♩} = 138$

The musical score consists of two staves of music. The top staff uses treble and bass clefs, with a key signature of one flat. The bottom staff uses a bass clef. The tempo is marked as 'Fast rock' with $\text{♩} = 138$. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, such as 'Dm' and 'C/D'. The lyrics are integrated into the music, appearing below the notes. Chord boxes are provided for 'C/D', 'Bb', and 'Dm'. Measure numbers '1.8.' and '2.4.' are placed above the first and second measures respectively. A 'Dm' chord box is shown above the second measure. The lyrics include:

1. You've been try - in'
2. 3. (See additional lyrics)

ver - y hard. — Now this time you've gone —

— too far. — Your per - form - ance,

C/D Bb Dm

 per - fect in ev - 'ry way; —————

 1. C/D Bb D.C. 2. C/D Bb 3. C/D Bb Dm

 per - fect. You're caught

 Chorus: Bbmaj7

 up ————— in the pow - er; a blue mag - i - cal maze.

 G9

 Now the cir - - cle is bro - - ken in a

B♭maj7



spell - bind - ing rage. Bet-ter see _____ if you're hold -

Gm7



To next strain

- in' the wrong edge _____ of the blade.

2.3.4. etc.

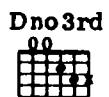
Repeat ad lib and fade

N.C.

blade. You're caught (vocal 2nd time) If it's sharp, _____

if it cuts, _____

en - joy your - self.



(Instrumental Solo ad lib.)

D no 3rd A no 3rd/E Bb maj7 1.2.3. 4: D.S.

You're caught

Verse 2:
I hear rumors all around;
Contracts and lawyers
And champagne downtown.
Tell me what you think
You want me to do?

Verse 3:
I've been always fair with you;
Turning on me
After all we've been through.
You want trouble, then that's just
The way it will be.

(To chorus:)

TROUBLED CHILD

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Moderately fast $\text{♩} = 132$

The musical score consists of two staves. The top staff is for piano (treble and bass clef) and includes three chord boxes: Am, F, and G. The bottom staff is for guitar. The score begins with a piano introduction followed by a guitar solo section marked '(Instr. solo)' and 'with pedal'. The piano part features sustained notes and eighth-note patterns. The guitar part shows chords Am, F, and G, with a melodic line above them. The vocal part starts with lyrics 'Sun - rise' and 'creep - in''.

(Instr. solo)
with pedal

(vocal) 1. Sun - rise creep - in' in your eyes;
2. 3. (See additional lyrics)

 cold emp - ty side - walks.

 Miles a - way from trust - in' some - one; —

 far from giv - ing up. —

 Some - day, some way

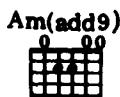
mf



all ver - y soon, — you'll end long nights



chas - in' the moon.



War with your - self

makes you feel

bet - ter.



Am7sus



D/A



Dm



Am



Caught be - tween _ the lines,

trou - bled child.

Am7sus



Dm/A



Am



Faith finds a cure; it makes you feel - bet - ter. —

Am7sus



D/A



Dm

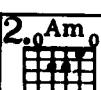


To Coda

You know you — can shine, trou - bled



D.C.



Am

child.

child.

f

G/A



Musical score for measures 1-2. Treble and bass staves are shown. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. A large oval brace covers both staves from measure 1 to measure 2.

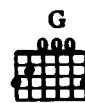
1.

2.

Em/A



Musical score for measures 3-4. Treble and bass staves are shown. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. A large oval brace covers both staves from measure 3 to measure 4. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.



1.2.3.

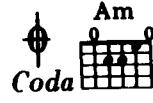
Musical score for measures 5-6. Treble and bass staves are shown. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Instrumental Solo ad lib.

Musical score for instrumental solo section. Treble and bass staves are shown. The solo part consists of eighth-note pairs in the treble staff and eighth-note pairs in the bass staff.



D.S. al Coda *



Coda



child.

(Instrumental Solo)

Musical score for ending section. Treble and bass staves are shown. The key signature changes to G major (no sharps or flats).

Musical score for ending section continuation. Treble and bass staves are shown. The key signature changes back to F major (one sharp). The bass staff has a dynamic marking *mp*.

Verse 2:

Young blood, cry tough;
Mean street run.
There's a hunger inside you.
Desperate rebel runaway,
Far from giving up.
Someday, someway all very soon,
You'll end, long nights
Chasin' the moon.

(To chorus:)

Verse 3:

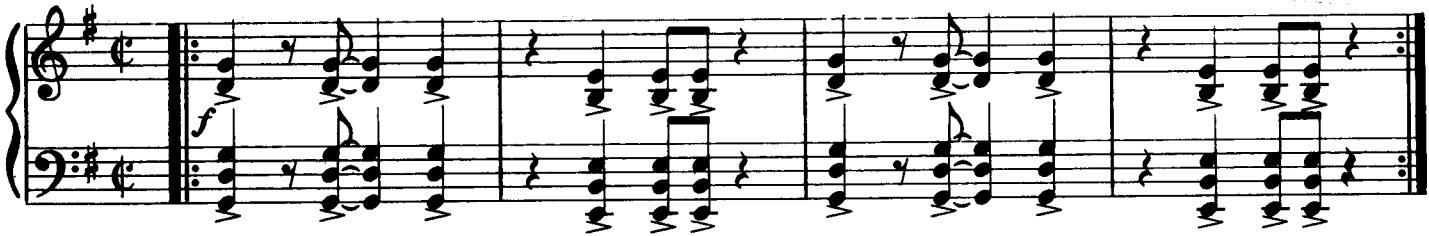
Voices echo, from the past;
Decisions made for you.
Trials they made
To touch your heart,
Never found their way.
Someday, someway, all very soon,
You'll end, long nights
Chasin' the moon.

(To chorus:)

BACK TALK

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and STEVE SMITH*

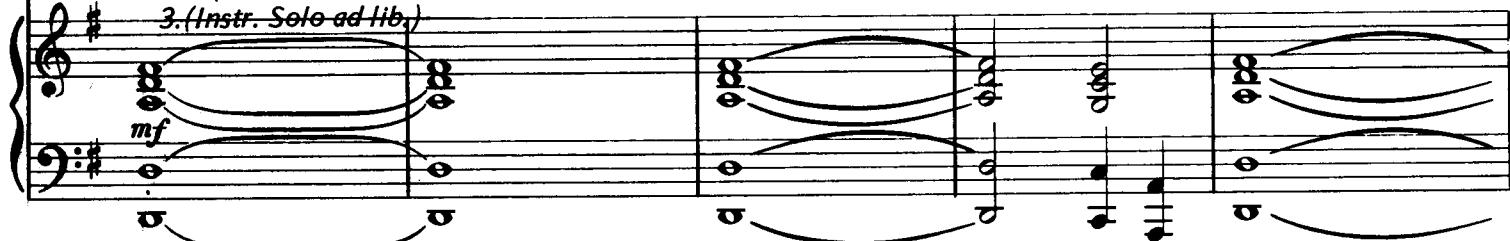
Moderate Hard Rock $\text{♩} = 100$



(Spoken:) 1. I work all day to make a livin'.
2.4. (See additional lyrics)

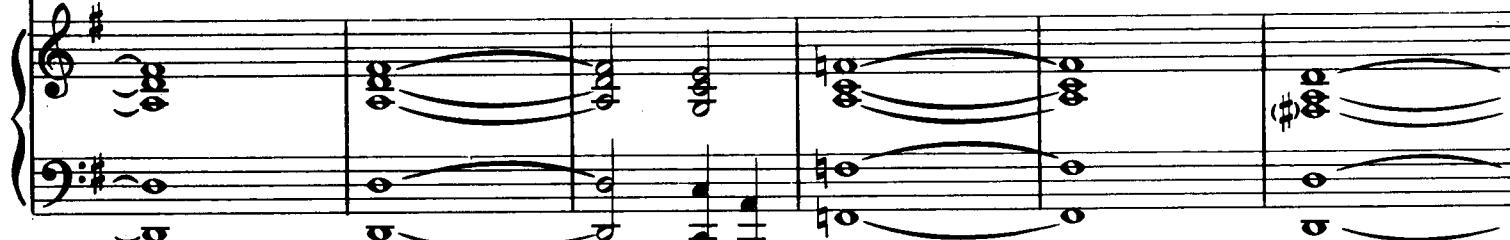
No one needs your

3. (Instr. Solo ad lib.)

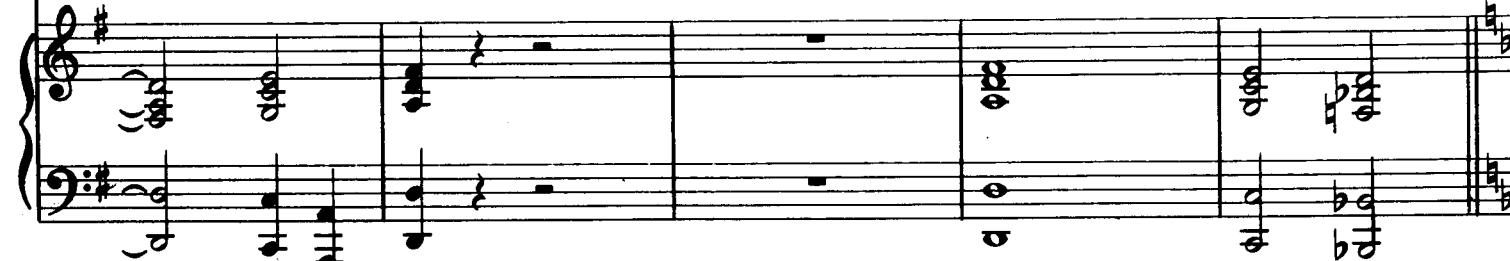


kind of attitude.

Your sharp tongue, it cuts me like a razor.



Lip service gets you nowhere.



Chorus:

Gno3rd

F no 3rd

Gno3rd

(sung) 1. 4. Back talk;
2. Don't want back talk;
I don't
I don't

3. (Instrumental Solo ad lib.)

f

Bbno3rd

Gno3rd

F no 3rd

need it.
need it.

B - b - b - back talk;
Don't give me back talk;

Gno3rd

Bbno3rd

Gno3rd

I don't need it.
want to hear it.

No, no, no
Don't give me

F no 3rd

Gno3rd

Bbno3rd

To Coda

back talk;
back talk;

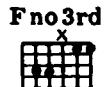
don't want to
I don't
hear it.
need it.

1st and 2nd

time D.S.

3rd time

D.S.al Coda *



Don't give me no back talk.

Piano part: Treble clef, B-flat key signature, 4/4 time. Bass clef, B-flat key signature, 4/4 time.

Guitar part: Chords: G no 3rd, F no 3rd, G no 3rd, Bb no 3rd.

Coda
G no 3rd

F no 3rd

Don't give me no back talk, sass - y back

Piano part: Treble clef, B-flat key signature, 4/4 time. Bass clef, B-flat key signature, 4/4 time.

G no 3rd

Bb no 3rd

G no 3rd

E no 3rd

talk. Don't give me no sass- y back talk.

Piano part: Treble clef, B-flat key signature, 4/4 time. Bass clef, B-flat key signature, 4/4 time.

G no 3rd

E no 3rd

G no 3rd

E no 3rd

I don't want to hear _

Piano part: Treble clef, B-flat key signature, 4/4 time. Bass clef, B-flat key signature, 4/4 time.

G no 3rd

E no 3rd

G no 3rd

— it. —

I don't real - ly need — it. — Don't

give me no, no, no, give me no, don't you give me no.

Gno3rd

E no 3rd

Gno3rd

(spoken:) **Verse 2:**
Watch that temper;
You watch what you're sayin'.
Don't talk to me
With that tone of voice.
Your act is pushin' me
To the limit.
Can't take it anymore.

(spoken:) **Verse 4:**
I believe you enjoy
This aggravation.
Lately that's all I get from you.
You were born to drive me crazy.
Can't take it anymore from you.
No, no more.

(To Chorus:) **Verse 3:**
Instrumental Solo ad lib.

(spoken:)

(spoken:)

(To Chorus:)

FRONTIERS

*Words and Music by
STEVE PERRY, NEAL SCHON
JONATHAN CAIN and STEVE SMITH*

Moderately $\text{d} = 84$



(Instrumental Solo-play 2nd time only)

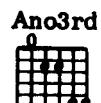


sim.

1.

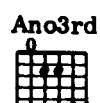
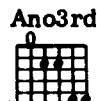
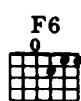
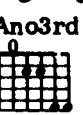


2.



(end Solo)

mf

(vocal) 1. Pro - gress flies

2. (See additional lyrics)



in - to our lives.

Got - ta find time,

Chorus:

Em/G

Fmaj7

Out on the bor - der of a chang -

Em/G

Am7

Em/G

ing sky - line, we put hope in front of fear.

Fmaj7

G6

Am7

And all the he

Em/G

Fmaj7

Em/G

- roes

have gone east of E - den.

Am7 Em/G 1. Fmaj7

We all need new fron - tiers.

D.S. 2. Fmaj7 Em/G

Ano3rd F6 Ano3rd

New, new fron - tiers.

mf F6 Ano3rd F6

Bar - bar - i - ans play a - way, a - way, a - way.

A no 3rd



F6



F-5



Play!

Instrumental Solo



1.2.

3.

D.S.S.
al Coda

(To vocal)

The musical score consists of five staves of music. The first staff features lyrics and chords Fmaj7, G6, and Am7. The second staff continues the lyrics. The third staff starts with Em/G and includes a melodic line. The fourth staff concludes the section with lyrics and chords G6 and Am7. The fifth staff begins with a repeat sign and lyrics, followed by a melodic line. The sixth staff concludes the section with lyrics and a melodic line.

Chords:

- Fmaj7
- G6
- Am7
- Em/G
- Fmaj7
- G6
- Am7

Lyrics:

of E - den.
have gone east of E - den.
We all need new front -
We all

tiers.
need new fron - tiers.

On the bor -

all need new
We all need
fron new fron -
tiers.
tiers.

Verse 2:
 Ooh, it's a 3 - D-rise;
 All tech-na-ca-jive.
 Take a video dive.
 War is for fools;
 Crisis is cool;
 Barbarians play.

(To chorus:)

AFTER THE FALL

Moderate rock

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Moderate rock $\text{♩} = 100$

The musical score consists of four staves of music. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The second staff shows a bass clef, 4/4 time, and a key signature of one sharp. The third staff shows a treble clef, 4/4 time, and a key signature of one sharp. The fourth staff shows a bass clef, 4/4 time, and a key signature of one sharp.

Chords and Fingerings:

- Staff 1: C (guitar chord diagram)
- Staff 2: Am7(add4) (guitar chord diagram)
- Staff 3: C (add2) (guitar chord diagram)
- Staff 4: Am7(add4) (guitar chord diagram)

Performance Instructions:

- Staff 1: *mf*
- Staff 2: *dim.*
- Staff 3: *mp*
- Staff 4: *cresc.*

Lyrics:

1. 3. So now love — is gone; think I can't — go on; — love —
2. (See additional lyrics)

— is gone. I want — to say — that it's just —

— too late; wait-ed far — too long.—

Fmaj7 **G/F** **F** **G/F**
   

Should have told you then I knew; — should have told you right from the

mf
C **G/C** **C6** **G/C** **Fmaj7** **G/F**
     

start, —————— yeah. But the words did - n't come out right.—

F **G/F** **Am**
  

1. 2.3.

So I'll tell you straight from my heart. —————— 2. You meant more. —

Chorus: **C** **Dm/C** **C** **Dm/C** **Am7** **G/A**
     

Can't stop fall - in'. Heart - aches

f

G6/A Am C Dm/C C Dm/C Em/C

call - in'; finds you af - ter the

Dm/A Am C Dm/C

fall. _____ Saints or

C Dm/C Am7 G/A G6/A Am

sin - ners take no pris - 'ners.

C Dm/C C Dm/C Em/C Dm/A Am

What's left _____ af - ter the fall? _____

dim.

1. F(add2)

No not much, no.

mf

Am7

D.S. 2. F(add2)

3. So now love—

mf

Am

3

Oh no, not much af - ter the

F(add2)

Am

fall, — af - ter you fall,

F(add2)



af - ter you fall.

Am

F7

Instrumental Solo ad lib.
Repeat ad lib. and fade
Verse 2:

You meant more to me
Than I let you see;
You held on somehow.
All your tenderness,
And your sweet caress;
I miss you now.

But a headstrong stubborn man
Only works it out the best he can.
Valentines he never sent;
There's not enough time
He's a workin' man.

(To chorus:)

RUBICON

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Moderate rock $\text{♩} = 100$

The musical score consists of eight staves of music. The top staff shows a treble clef piano part and a bass clef bassoon part. The second staff shows a treble clef vocal part. The third staff shows a treble clef piano part. The fourth staff shows a treble clef vocal part. The fifth staff shows a treble clef piano part. The sixth staff shows a treble clef vocal part. The seventh staff shows a treble clef piano part. The eighth staff shows a treble clef vocal part.

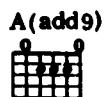
Guitar chords are indicated above the vocal and piano staves:

- Staff 1: B, E/B, A/B, B, A, D/A, G/A, A
- Staff 2: B, E/B, A/B, B, A, D/A
- Staff 3: B
- Staff 4: A(add9)
- Staff 5: B
- Staff 6: A(add9)
- Staff 7: B
- Staff 8: A(add9)

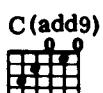
Lyrics are provided for the vocal parts:

1. In this prom - ised land, — fire burn - in' in our hands; —
2. (See additional lyrics)

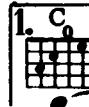
the choice is ours to make. Re-al - ize your fan - ta - sy;



you live the dream — with ev - 'ry step you take. —



Stand tall, stand on the edge. — Use the thin end of the wedge; —



the will to cast your fate. —

Don't turn a-round too late;



To next strain

lose ground if we hes - i-tate. —

Burn-ing youth won't wait. —

Chorus:

2. C



A6sus



wait. —

Make a move a-cross — the Ru - bi - con; —

f



fu - ture's knock- in' at — your door.

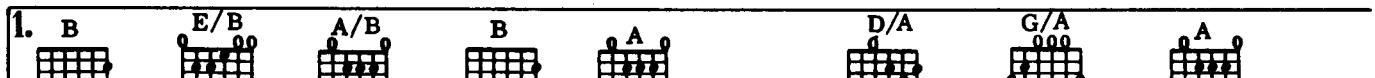
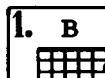
Take your time and choose the



To Coda

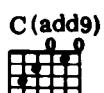
road you — want; —

op-por- tu - ni - ty — is yours. —

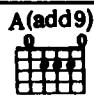




you live the dream — with ev - 'ry step you take. —



Stand tall, stand on the edge. — Use the thin end of the wedge; —



the will to cast your fate. —

Don't turn a-round too late;



To next strain

lose ground if we hes - i-tate. —

Burn-ing youth won't wait. —

Coda

Yours.

Instrumental Solo ad lib.

f

ff

Repeat ad lib. and fade

Verse 2:
 See it all so clear;
 Time is right, time is near.
 We know now what to do.
 All God's children learn
 Which way to turn;
 Turnin' back, we're through.
 We all refuse to lose;
 Live life and light the fuse.
 Burning youth won't wait.

(To chorus:)

ASK THE LONELY

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

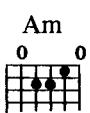
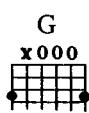
Medium Rock



4

mf

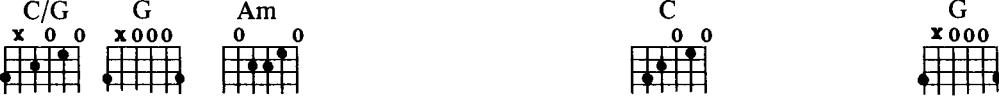
Dm7




You've_ been
You've_ got

picked and it's o - ver.
some fas - ci - a - tion

What's_ that_
with_ your_

C/G G Am C G


chip on your shoul - der?
 high ex - pec - ta - tions.
 Out - side
 This love
 were sol - id rain - bows,
 is your ob - ses - sion.

Dm7 F C/G G C/E


in - side -
 Your heart; -
 is where the heart grows.
 your past pos - ses - sion.

Pick - ing
 Let down

F Gsus4 Am G F


up - the piec - es,
 your de - fens - es,
 some - thing more to be - lieve - in.
 won't be up to the one who cares.

C/E F Gsus4


As you search the em - bers, think what you've

Am 0 C 0 0 G x000 Am 0 F
 had, re - mem - ber. Hang on, don't you let go— now.

F G x000 A 0 0 F
 You know, with ev - 'ry heart - beat we love.

G x000 Dm7^{1.} F G x000 Am 0 0
 Noth - ing comes eas - y. Hang on, ask the lone - ly.

2. F G x000
 Hang on, ask the lone - ly.



When you're feel - ing love's— un - fair— you just ask the lone-



ly. When you're lost in deep— de - spair,—



Repeat and fade (vocal ad lib)

Fsus2



you just ask the lone - ly.



Piano-roll style notation showing sustained notes and bass line.

ONLY THE YOUNG

*Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN*

Moderately bright

C(add D)



Musical score for piano and guitar. The score consists of two systems of music.

System 1: The top staff is for the piano (treble clef) and the bottom staff is for the guitar (bass clef). The key signature is A major (two sharps). The tempo is marked *mf*. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords. The ninth measure shows eighth-note chords. The tenth measure shows eighth-note chords. The eleventh measure shows eighth-note chords. The twelfth measure shows eighth-note chords. The thirteenth measure shows eighth-note chords. The fourteenth measure shows eighth-note chords. The fifteenth measure shows eighth-note chords. The sixteenth measure shows eighth-note chords. The piano part has a fermata over the last note of the sixteenth measure.

System 2: The top staff is for the piano (treble clef) and the bottom staff is for the guitar (bass clef). The key signature is A major (two sharps). The tempo is marked *mf*. The first measure shows eighth-note chords. The second measure shows eighth-note chords. The third measure shows eighth-note chords. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note chords. The sixth measure shows eighth-note chords. The seventh measure shows eighth-note chords. The eighth measure shows eighth-note chords. The ninth measure shows eighth-note chords. The tenth measure shows eighth-note chords. The eleventh measure shows eighth-note chords. The twelfth measure shows eighth-note chords. The thirteenth measure shows eighth-note chords. The fourteenth measure shows eighth-note chords. The fifteen measure shows eighth-note chords. The sixteenth measure shows eighth-note chords. The piano part has a fermata over the last note of the sixteenth measure.

D
0

An - oth - er night in an - y town.
In the shad - ows of a gold - en age,
They're see - in' through the prom - is - es

You can hear the
a gen - er -
and all the

C(add D)
0 0

thun - der of their cry.
a - tion waits for dawn.
lies they dare to tell.

D/A
00

A - head of - their time,
Brave car - ry on;
Is it heav - en - or hell?

C(add D)



They they won - der why.
bold know and - the strong.
 ver - y well. }

1. 2.

On - ly - the



young can say - they're free to

C(add D)



fly a - way, - shar - ing - the



G
x000

same de - sires, burn - in' like

C(add D) G/B

wild fire.

To Coda \diamond

D

D.S. \S (2nd ending) al Coda \diamond

Coda D

G
x000

On - ly the young can say.

C(add D)



On - ly the young can say.

Repeat and fade

G

x000



On - ly the young can

C(add D)

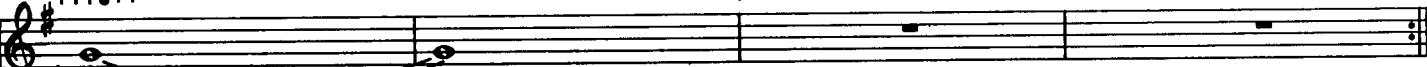


say. On - ly the young can say.

G/B



D



POSITIVE TOUCH

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Moderately fast (♩ = ♩)

B♭/C

B♭/A♭

The musical score consists of five staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second and third staves are for the guitar, indicated by a treble clef and bass clef. The fourth and fifth staves are also for the guitar, indicated by a bass clef. The music is in 4/4 time. The first two measures show the piano playing eighth-note chords and the guitars playing eighth-note patterns. The key signature changes from B♭ major (two flats) to A major (no sharps or flats). Measures 3 and 4 show the guitars playing eighth-note chords with sustained notes. Measures 5 and 6 show the piano playing eighth-note chords and the guitars playing eighth-note patterns. Measures 7 and 8 show the guitars playing eighth-note chords with sustained notes. Measure 9 shows the piano playing eighth-note chords and the guitars playing eighth-note patterns. The score ends with a final measure of piano chords.

Fm7

E - mer - gen - cy break - through,-
You won't break this heart, no.

Bb E♭/B♭ Bb Fm7

— — there's no way to
She's not like you

E♭/G

reach— you.—
are, no.—

E♭/G G7+5 G7

To Coda

There's some-bod - y else— I'll turn— to.—
Ooo, girl I'm let - ting— your love— go.—

Dm7

She has got the pos - i - tive touch,-

Dm7/C

E♭/B♭

B♭

she's bring - ing love back to me,— yeah,— a -

Dm7

back to me.— I said she,— which to me means so

Dm7/C

E♭/B♭

B♭

much,— she's sav - ing it all for me,— yeah.—

E_b/B_b B_b

you're won-der - ing where I've been.
you're push-ing me to the end.

1.

2.

D.S. al Coda

The musical score shows the coda section in Dm. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a guitar chord diagram for Dm and lyrics: "Ba - by," "oh," "bye - bye ba - by." The bottom staff features a bass clef and a common time signature.

B♭maj7



Am7



F/A



Am7



(Sax)



Ad lib repeat (fade on last inst.)

Dm



now that you're here—

Girl, _____
stay. (Inst.)
day. (Inst.)
stay. (Inst.)
day. (Inst.) fade _____



B♭maj7



Am7



F/A



Am7



in my arms,
Eyes of blue,
Eyes of blue,

love good - bye
is Love is here yes
here good - bye yes to
ter - to ter -



BE GOOD TO YOURSELF

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Moderate Rock beat



Sheet music for piano and guitar. The piano part is in treble and bass clef, 4/4 time, with dynamic f. The guitar part shows chords G, C, and Em.



Sheet music for piano and guitar. The piano part is in treble and bass clef, 4/4 time. The guitar part shows chords C, D, and E.



Run - nin' out of self - con - trol,
When you can't give no more.

get - tin' close to an
they want it all but you

Sheet music for piano and bass. The piano part is in treble and bass clef, 4/4 time, dynamic mf. The bass line is prominent in the lower staff.

B



o - ver - load; up a - gainst a no - win sit - u -
got - ta say no. I'm turn-in' off the noise that makes me

a - tion. Shoul - der to shoul - der, push.
cra - zy. Look - in' back with no -

A



fr.

and shove, I'm hang - in' up my box - in' gloves..
re - grets, to for - give is to for - get.



I'm read - y for a long, long va - ca - tion.
I want a lit - tle peace of mind to turn to.

G
x000

C(addD)
0 0

Be good__ to your - self when__

f

Em7
0 0 0

no - bod - y else will;

D
0

oh,____ be good__ to your - self._____

G
x000

C(addD)
0 0

You're walk - in' a high - wire,____ caught_



— in a cross - fire; — oh, — be good —

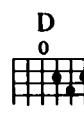
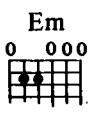
— to your - self. — to your - self.

1.

2.



Repeat and fade

*Vocal ad lib**mf*

ONCE YOU LOVE SOMEBODY

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Medium tempo

No chord

A musical score for a single instrument, likely a keyboard or guitar, featuring three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The time signature is 4/4 throughout. The first two measures of each staff are blank. In the third measure, the treble staff begins with a dynamic 'f' and features eighth-note patterns. The bass staff has eighth-note patterns starting from the third measure. The third staff begins with a dynamic '3' over a measure, followed by eighth-note patterns. The fourth measure of the third staff includes a dynamic 'f.' at the end of the measure.

Em 000 D/E




 Two young hearts, lost in love, they vow to stay,

 Em 000 D/E



 run - ning wild, they be - lieve they've found the

 Em 000


 way; filled with hope...

 D/E Em 000 D




 she's the dream, she un - der-stands you;

Cmaj7
0 0 0

Am7
0 0 0

Cmaj7
0 0 0

now this time he'll hold on, she'll nev - er leave him, they'll

D
0

Em
0 0 0

Bm7

once you

nev - er let go 'cause _____ once you love some - bod - y,

Em
0 0 0

Bm7

Am7
0 0 0

love... turn - ing back

there's no turn - ing back; it can burn for -

Bm7

Am7
0 0 0

Bm7

To Coda ♪

ev - er, it can haunt you, haunt you in the

Em 0 000 D 0 Em 0 000



 N.C. 3— 3—
 night. How can lov - ers just
 3— 3—
 D/E Em 0 000 D 0



 turn and walk a - way?—
 3—
 Em 0 000 D/E Cmaj7 0 00



 Lone - li - ness is an edge that cuts both ways;
 3— 3—
 Am7 0 0 0 Cmaj7 0 00 D 0



 D.S. al Coda ♫
 so eas - y to fall;— so hard to get o - ver.—
 3—
 3—

Coda Em
0 000

Bm7

Em 0 000

night.
(once you love some - bod - y, Once you love they can

Bm7

Am7 0 0 0

Bm7

no, no, no, it can burn for - ev - er;
break your heart)
3

Am7 0 0 0

Bm7

Em 0 000

let - ting go, that's the hard - est part.

D/E

Em 0 000

D/E

Once you love some - bod - y;



Am7



Bm7



Em



once you

D/E

*Repeat and fade**Vocal ad lib*

love some - bod - y.

SUZANNE

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Up-tempo Rock

E♭maj9(addC)



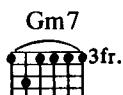
Gm7



E♭ maj9(addC)



1. I see your face at the mov - ies,
2. I won - der if you're real - ly hap - py
3. (Instrumental)



I hear your voice on the
and if you saw me would you

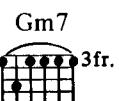


E♭ maj9(addC)



ra know - di my - o. name.

You're mak - in' love on the sil - ver_ screen,
I'm the one you used to hold on_ to,_



I want you more than you will ev - er_ know.
you're the one that used to wear my_ ring.


F

Eb

1. Temp - ta - tion, _____
 2,3. Re - mem - ber _____


F

Eb

in - fat - u - a - tion. _____
 our last Sep - tem - ber.


Bb

Fsus4

F

Fsus4

Gm7
3fr.

1,2. Su - zanne,
 3. Su - zanne,

don't walk_ a - way,
 so far_ a - way,

re -


Dm7+5

Dm7

Dm7+5

Eb

Fsus4

F

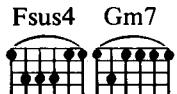
Eb

Ebmaj7

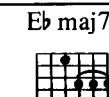
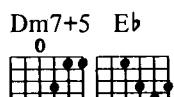
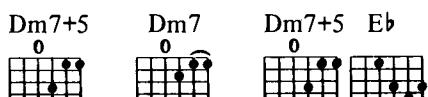
Eb

oh, no, Su - zanne,
 mem - ber, Su - zanne,

oh, girl, I'm call - ing - you.
 those sum - mer nights with - me.

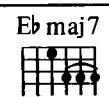


Su - zanne,
Su - zanne,
so don't far -
walk - a - way,
a - way, re - I



mem - ber,- Su - zanne,
love you,- Su - zanne,

those sum - mer nights with - me.
I'm still



D.S. al Coda

nights

with -

me.

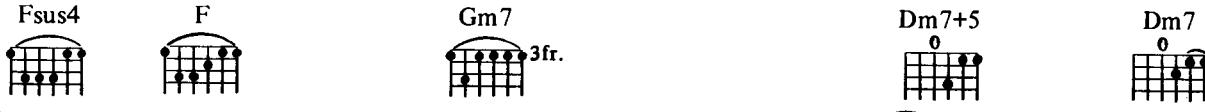
Coda



Bb

call - ing - you.

Su - zanne,

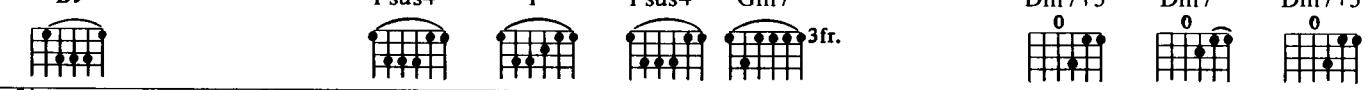
Fsus4 F Gm7 Dm7+5 Dm7


no, no,— no, no,— no re - mem - ber _____

Eb Fsus4 Eb


— those sum - mer nights with me, those sum-mer nights..

Repeat and fade

Bb Fsus4 F Fsus4 Gm7 Dm7+5 Dm7 Dm7+5


— — — — — — —

Eb Fsus4 F Eb Ebmaj7 Eb


— — — — — —

— — — — — —

HAPPY TO GIVE

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Moderately

The musical score consists of four systems of music. The first system shows a piano/vocal line starting with a rest followed by eighth-note patterns. The second system begins with a piano/vocal line and includes a dynamic marking *mf*. The third system starts with a piano/vocal line and features a guitar chord diagram for Cm9 above the vocal line. The lyrics "I was born — a believ - er, — A song for the sing - er, —" are written below the vocal line. The fourth system shows a piano/vocal line with a guitar chord diagram for Fm7(addG)/C above the vocal line. The fifth system shows a piano/vocal line with a guitar chord diagram for Bb7 above the vocal line. The lyrics "played the fool; one — book of dreams." are written below the vocal line, and the lyrics "lone - ly dream - er, — Take this head - ache —" are written below the vocal line in the next measure.

Fm7(addB_b) Cm9 Fm7(addG)/C

left to choose... I don't know where the love is,
a - way from me... A page in a sto - ry,- there's a prom - ise un - done.
ah ro-mance un - told,

B_b7 Fm7(addB_b) A_b B_b Cm

Some-one's cry - in' in a room all a - lone... }
shar - ing se - crets we call our own... } Shad-ows fall,

E_b/B_b B_b A_b B_b Cm

af - ter the hurt is gone... Through it all,

E_b/B_b B_b E_b B_bm6

we love and we lose. Where is the one,
(Last time, vocal ad lib) Your love, your love, oh, yeah.

A_b 4fr. Fm7 E_b B_bm6 x0
 some - one who's hap - py, (hap - py to give); hap - py to be _____ with

G_b D_b A_b 4fr. E_b B_bm6 x0
 you? _____ It's where you be - long _____ with

A_b Fm7 E_b B_bm7
 some - one who's hap - py, (hap - py to give), hap - py to give _____ you

1. G_b D_b A_b 4fr. 2. G_b D_b D.S.  and fade
 love, _____ oo. _____ love. _____ oo. _____



RAISED ON RADIO

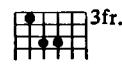
*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Moderate Rock beat

D(no 3rd)



C(no 3rd)



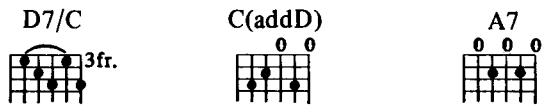
D



Lu -
'Cause

Bm7



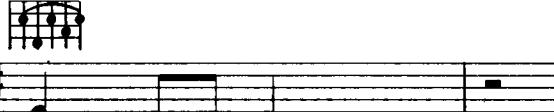
D7/C C(addD) A7 D


Rock - in' Rob - in,
I'm Mis - ter Blue,

C. C. Rid - er, A
the kids keep rock - in'

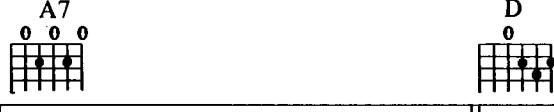
Ra - ma La - ma Ding - Dong
sta - tion to sta - tion

Let The Good Times Roll my
In The Mid - night Ho - ur in a

Bm7 D7/C C(addD)


Sweet Six - teen.
Sea Of Love..

I'm May - bel - line.
My Tur - tle dove..

A7 D


The Great_ Pre - tend - er,
When I Found My Thrill,

f

G x000 D 0

Re - turned To Send - er, I We won -
On Blue - ber - ry Hill, wrote -

Bm7 C 0 0

der Why - Fools Fall In - In - Love?
Love Let - ters In The Sand.

D 0 G x000

Yeah, Lou - ie, Lou - ie, loves
Be - Bop - a - Lu - La, she

D 0

drive in mov - - ies. John - ny
Loved Me Ten - - der. The

Bm7

C [1.]

An - gel Rocks_ A - round_—
jun - gle Li - on Sleeps—
The— Clock.—
To night.—

Repeat and fade

2.

D

Ra - di - o,

ra - di -

ff

C

D

o,— we're all raised on ra - di - o

ra - di - o, I love my ra - di - o.

I'LL BE ALRIGHT WITHOUT YOU

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Moderately

F#m7 Gmaj7



F#m7



F#m7



Em7



mf

F#m7



I've been think-ing 'bout the times____ you walked__ out on me.

F#m7



There were mo-ments I'd be-lieve you— were— there.



Gmaj7
x000

A
0 0

Do I miss you or am I ly - ing to my - self a - gain?
The great pre - tend - er, here I go again.

Em7
0 0 0

Bm7

I do these things. (It's all be - cause of you...
These things I do.)

F#m7

Gmaj7
x000

Em7
0 0 0

I keep hold - ing on but I'll try. (Try

Bm7

F#m7

A
0 0

not to think of you...) Love, don't leave me lone - ly.
All I want-ed was to hold you.

Dmaj9 Dmaj7 Dmaj9 Dmaj7 Bm7

I'll be al - right — with - out _____ you. — Oh, there'll be some - one else, —

Dmaj9 Dmaj7 Dmaj9 Dmaj7 To Coda ♪

I keep tell - in' my self. — Oh, — love's an

I'll be al - right — with - out _____ you. —

Bm7 Gmaj7 x000

empty face I — can't re - place. — (You don't

A

Peo - ple won-drin' why we broke a - part. — D.S. ♫ al Coda ♪

need it. —

Bm7

Coda

F#m7

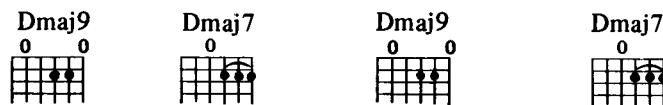
empty face, oo, I've got to re - place.

Gmaj7 x000 Bm7 Asus4 A F#m7

Gmaj7 x000 Bm7 Asus4 A Asus4

Dmaj9 Dmaj7 Dmaj9 Dmaj7 Bm7

I'll be al - right— with - out _____ you.— Oh, there'll be some - one else,



I keep tell-in' my self. _____ Oh, _____ love's an

3

I'll be al - right with - out you...

Bm7

Gmaj7
x 000

emp - ty place, I can still see your face.

I'll try. _____

Bm7

Em7
0 0 0

F#m7

Repeat and fade

Gmaj7
x 000

F#m7

Bm7

Em7
0 0 0

F#m7

IT COULD HAVE BEEN YOU

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Slowly



Bm G x000 A D/F# x0 A

We were so close, yet so far a-way.
Time wash-es o-ver mem-o-ries.

Bm G x000 A F#m A Bm G x000

I'd reach out, you'd be gone... back no more...
Mo-ments that still take my
Change has for-sak-en our

A 0 D/F# 0 0 A 0 Bm
 breath a - way;
 prom - is - es

G x000 0 0 A 0 F#m 0 0
 there's so much more to life_ than lov - ing you._
 there's some-one else for you_ to hold a - gain...

Bm 0 0 G x000 0 0 A 0 0 Bm
 You don't need me, no.— } I can't wait all_ my life_ on a street of bro - ken
 So please stop your cry - ing.— }

D/A 0 0 A 0 0
 dreams... It could have been you, my love. (Where are_ you now?) } I still won - der_ if
 Oh

D/A
00 A
0 0

I. Bm G
x000

you— re - mem - ber the night. It could have been you.—

Bm G
x000 A
0 0 D 0 A 0 2.Bm G
x000

night. It could have been

A/G
x 0

you.— Re - mem - ber, re - mem - ber;

G
x000 A/G
x 0 Bm

girl, I re - mem - ber.

A/C#
x x0

Bm

No chord

I can't wait all my life on a street of broken dreams. It could have been

you, my love. I still won - der if you re - mem - ber the night.

It could have been you, my love. (Where are you now?) Should have been

A 0 0 D 0 0 A 0 0 Bm G x000 A 0 0

 you, my { love.
 (Where are you now?—)} It could have been you my love.—

 Bm G x000 A 0 0 D/F# x0 0 0 A 0 0 Bm G x000

 It could have been (Where are you now?) Re - mem - ber,

Repeat and fade
 A 0 0 F#m 0 0 A 0 0 Bm G x000 A 0 0 D/F# x0 0 0 A 0 0

 re - mem - ber, re - mem - ber.

 Bm G x000 A 0 0 F#m 0 0

WHY CAN'T THIS NIGHT GO ON FOREVER

*Words and Music by
STEVE PERRY and JONATHAN CAIN*

Slow Rock Ballad

Amaj9
 0 00

F♯m

Lost in twi - light, -
 With - out love we, —
 the mem - o - ries, -
 we won't sur - vive..

D
 0

A
 0 0

pre - cious mo - ments, -
 Run to - geth - er, —
 you and me, —
 we rule the night.

Amaj9
0 00

F#m7

We've been old friends,
Tell me se - crets,
all through the years...
that make you cry.

D
0

A
0 0

Pic-ture post - cards,- shar - ing tears..
Where's the laugh - ter, we got - ta try.

F#m

D
0

Em
0 000

What's in our hearts,- there's nev - er time- to say.

mf

F#m
3

Bm

C#m
3

Dmaj7
0

Need you to - night,____ lov - er don't fade a - way.
I've seen your
Like a _____

F#m

— cit - y lights,-
— pho - to - graph,-

as I walk a - way,
that time won't e - rase,

mp

1.

D E A

why can't this night go on for ev - er?

F#m E 2. D E

why can't this night.

Bm7 Bm/E A

go——— on——— for - ev - er?—

mf

D 0 0

A 0 0

D 0 0

Go on for -

F#m7 0 0 0

E 0 0 0

D 0 0 0

A 0 0 0

ev - er and ev - er.

D 0 0

Bm7 0 0

Bm7/E 0 0

A 0 0 0

Repeat and fade

No chord

THE EYES OF A WOMAN

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderately fast

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a bass clef, and a key signature of one sharp (F#). It includes dynamic markings like 'mf' and various chords indicated by Roman numerals (I, II, V, VI) above the staff. The bottom staff is for the guitar, showing a standard six-string tuning diagram. Chords shown include D, F, C/G, Am7, C, D, F, and F#.

Lyrics are integrated into the music:

- First section: "In the eyes _____ of a"
- Second section: "wom - an____ in a world_____ of de -"
- Final section: "(F#) _____ 3 _____ 3"

Arpeggios are indicated by three horizontal lines above specific notes in the piano and guitar parts.

sire, _____ from the _____

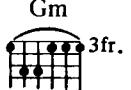
moment she looked my way, _____

I was so hyp - no - tized. _____

Should I show how I feel? She's the mag - net, I'm

 D
 Bb
 C

steel.
 learn. } The eyes of a wom - an,

 Gm
 Dm
 Bb

there's no - where_ to

 C
 Gm
 Dm
 Bb
To Coda

run; oh, the eyes of a

 C
 D
 F

wom - an. In the arms of an

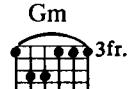
 G
 Bb
 F

C 0 0 Am7 0 0 0 D 0 F
 an - gel in a dan - g'rous dis -
 3 3

C 0 0 Am7 0 0 0 D 0 F
 guise, love's a
 3 3

F 0 0 C 0 0 Am7 0 0 0 Bb
 blue fas - ci - na tion, it's a
 3 3 3 3

Gm7 0 0 3fr. C 0 0 Am7 0 0 0 D.S. al Coda ♪
 mys - t'ry that burns, takes a life - time to
 3 3

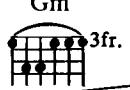
Coda   

eyes of — a wom — an,—

my fears come_ un - done.

Repeat and fade

In the eyes,— in the eyes.—

run.

No - where_ to

GIRL CAN'T HELP IT

*Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON*

Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff.

Piano Chords:

- Fmaj7 (x 0)
- Em/G (x 000)
- Fmaj7 (x 0)
- G (x000)
- Am (0 0)
- Em/A (00000)
- Am (0 0)
- G/A (0) 3fr.
- Fmaj7 (x 0) 3
- Em/G (x 000)
- Fmaj7 (x 0)
- G (x000)
- Am (0 0)
- Em/A (00000)

Guitar Chords:

- Fmaj7 (x 0)
- Em/G (x 000)
- Fmaj7 (x 0)
- G (x000)
- Am (0 0)
- Em/A (00000)
- Fmaj7 (x 0)
- Em/G (x 000)
- Fmaj7 (x 0)
- G (x000)
- Am (0 0)
- Em/A (00000)

Lyrics:

If he could hold _____ her _____
And when he calls _____ her _____

so close in his arms _____ a - gain,
she tells him that she _____ still cares,

Am G/A Fmaj7 Em/G

If she could show him the let - ter her heart for - got
Un - der the moon light he won-ders why she can't

Fmaj7 G Cm

— to send... Why?
— be there... Why?

3 3 3

They're liv - in' dreams on their own,
Why do they go on a - lone

ooo, they'll nev - er stop
when they're miss - ing each

Ab Fmaj7 Em/F

run ning. . . the girl can't help it, she needs more;
oth er? }

Fmaj7 G/F
 
 Am Em/A
 

he has - n't found what he's look - in' for... They're still stand - ing in__ the rain,__

 1. Am G/A
 
 3fr. 2Am
 

he can't help it, and she's just that way.__ he can't help it, and she's just that way__ The
 3 3 3 3

Fmaj7 Em/F
 
 Fmaj7 G/F
 

girl can't help it, she__ needs more;__ he has - n't found what he's look-in' for__

Am Em/A
 
 Am G/A
 

They're still stand - ing in__ the rain,__ he can't help it, and she's just that way__
 3 3

C G/C Eb/C Bb F

Treble clef, 4/4 time. The piano part consists of eighth-note chords and bass notes. The vocal line starts with a sustained note followed by eighth-note pairs.

C G/C Eb/C Bb F

Treble clef, 4/4 time. The piano part features eighth-note chords and bass notes. The vocal line continues with eighth-note pairs.

C G/C Eb/C Bb F

Treble clef, 4/4 time. The piano part includes eighth-note chords and bass notes. The vocal line begins with a sustained note followed by eighth-note pairs.

To Coda

Ooo, _____ there's a fire in his eyes for you. _____

Treble clef, 4/4 time. The piano part consists of eighth-note chords and bass notes. The vocal line continues with eighth-note pairs.

C G/C Eb/C Bb F

Treble clef, 4/4 time. The piano part includes eighth-note chords and bass notes. The vocal line begins with a sustained note followed by eighth-note pairs.

Ooo, _____ don't you know she still cries for you? _____

Treble clef, 4/4 time. The piano part consists of eighth-note chords and bass notes. The vocal line concludes with eighth-note pairs.

1. E_b/B_b B_b A_b


E_b/B_b B_b A_b


2. E_b/B_b B_b A_b


D.S.  al Coda 

Coda C G Gm Fsus4 F


Ooo, —————— noth - ing stands be - tween love and you. ——————